

THE WORLD'S BEST FANTASY ARTISTS SHARE THEIR SKETCHES

NO.1 FOR DIGITAL ARTISTS
ImagineFX
PRESENTS

SKETCHBOOKS

VOL. 1

152
PAGES OF
STUNNING
SKETCHES



Digital
Edition

See how the masters begin their art...

BRETT BEAN | KEV CROSSLEY | JENNIFER HEALY | CRAWW | JEFFREY LAI
HENDRIK GERICKE | COLIN FIX | MIKE CORRIERO | AND MANY MORE



FIRST
EDITION
REVISED

Welcome to...

SKETCHBOOKS

VOL. 1

The sketching stage is integral to any piece of art – it forms the foundations that everything else balances on. Sketches can often provide interesting insights into the processes and thinking behind the finished piece as well as showing off technique and skill. An artist's sketchbook is sacred and personal, filled with uncensored thoughts, emotions and unique flourishes that are special to them. The freewheeling excitement in sketches – where artists don't hold back, don't over-think, don't censor – is hard to beat.

Imagine getting inside the head of your favourite artists, discovering their inner-most thoughts and visions. That's exactly what this book – from the makers of ImagineFX magazine – delivers. You'll discover the sketchbooks of some of the world's best fantasy and concept artists. You'll find out how their great pieces of art began, how they quickly get an idea from their head to paper, what mediums they start their work in, and much more.

There's no limit to what you'll learn and discover in this inspirational book. Just one small drawing by one of the artists here, just one stroke of a pen, or just one thought that accompanies the sketch could very well set you off on your next great piece.

This book is about such captured moments bursting with creativity, straight from the minds of the finest illustrators around the world. Whether made by pencil or stylus, sketches may be loose and generous or precise and economic, but all reveal something about the pure fun of creation.

「 FUTURE 」

SKETCHBOOKS

VOL. 1

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SKETCHBOOKS

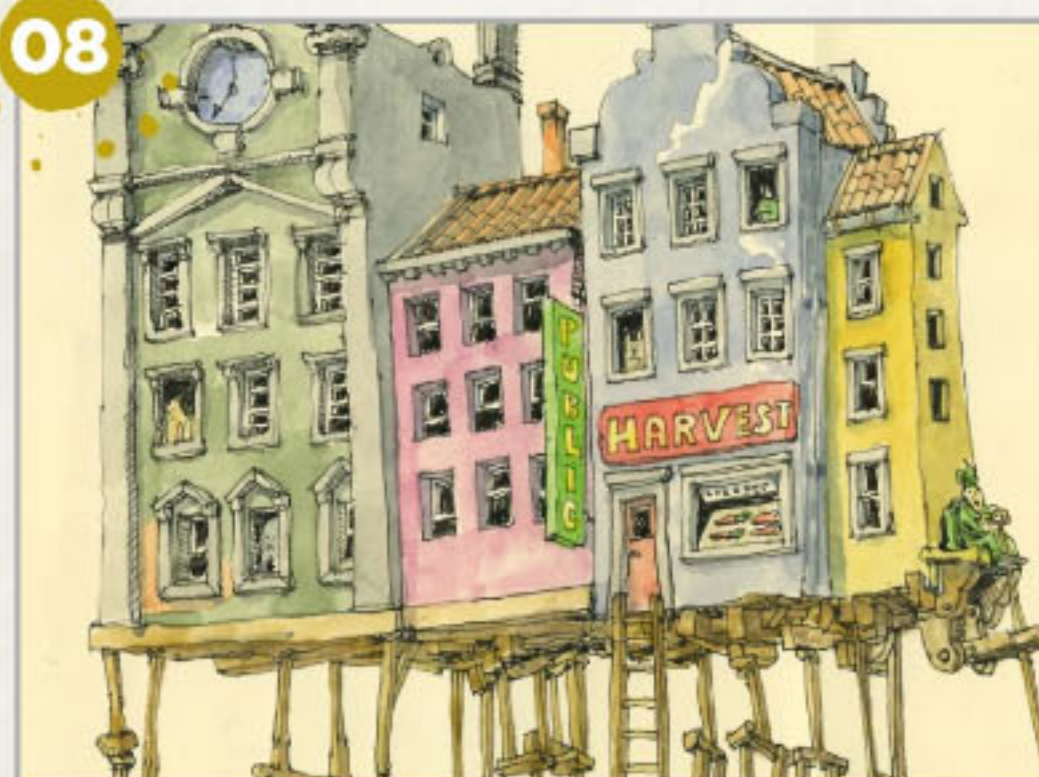
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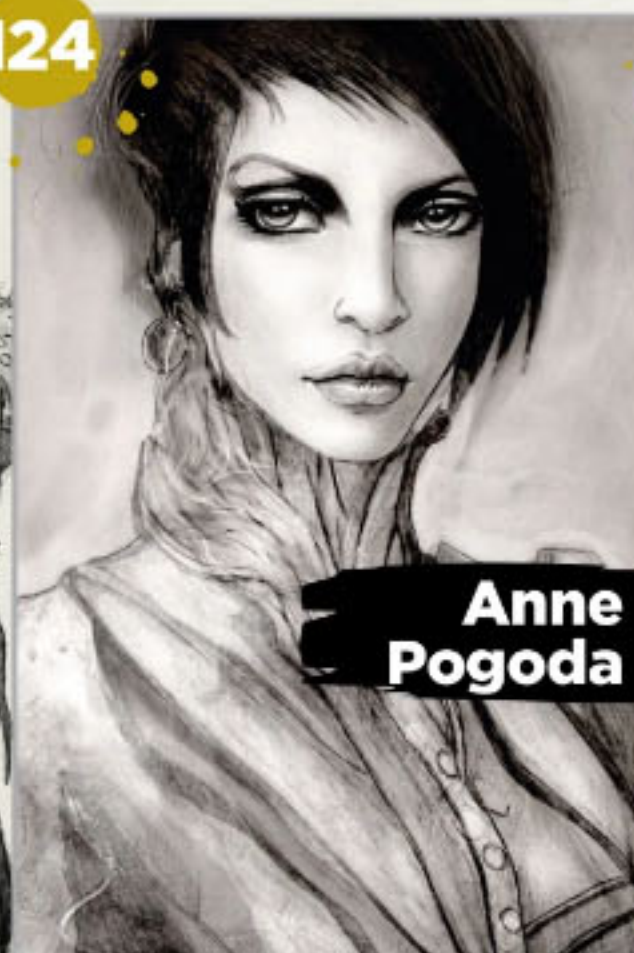
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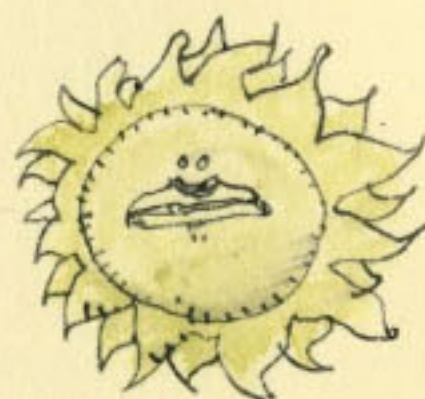
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Mattias Adolfsson

Welcome to the highly-imaginative
and intricate sketchbook of this
swedish 3D artist...





Artist PROFILE

Mattias Adolfsson



Since 1995, Mattias's day job has entailed being a 3D artist on various video games, music videos and films. He rediscovered his love of drawing when he started his sketch blog way back in 2006. The artist recently released an amazing new book - *The Second in Line* - which is on sale now at Adolfsson's site.

www.mattiasadolfsson.se



THE MIGHTY THOR

"There's always place for some mythology in my pages, I love the combination of ridiculously large vehicles being drawn by small animals."

"I'm not a religious man, I only like to draw animals on boats just for a variation from drawing animals and houses"

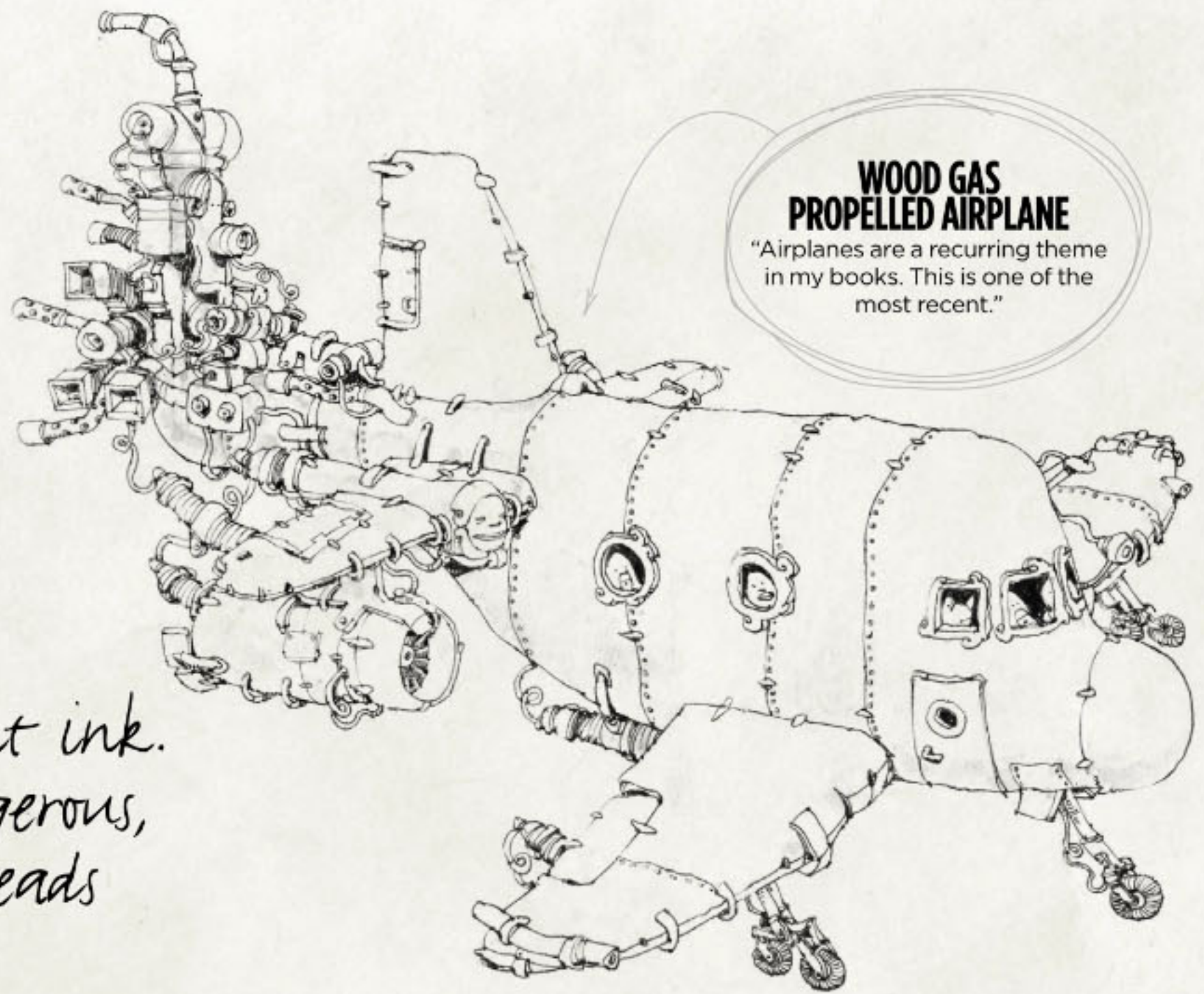
PREPONDERANCE

"I'm rather worried about our future and the environment. This on occasion shows itself in my drawings, it's not that obvious though. The Ark is a recurring theme in my sketchbooks."



RUNNER

"This is one of my living buildings, and has more movement than I usually use."



WOOD GAS PROPELLED AIRPLANE

"Airplanes are a recurring theme in my books. This is one of the most recent."

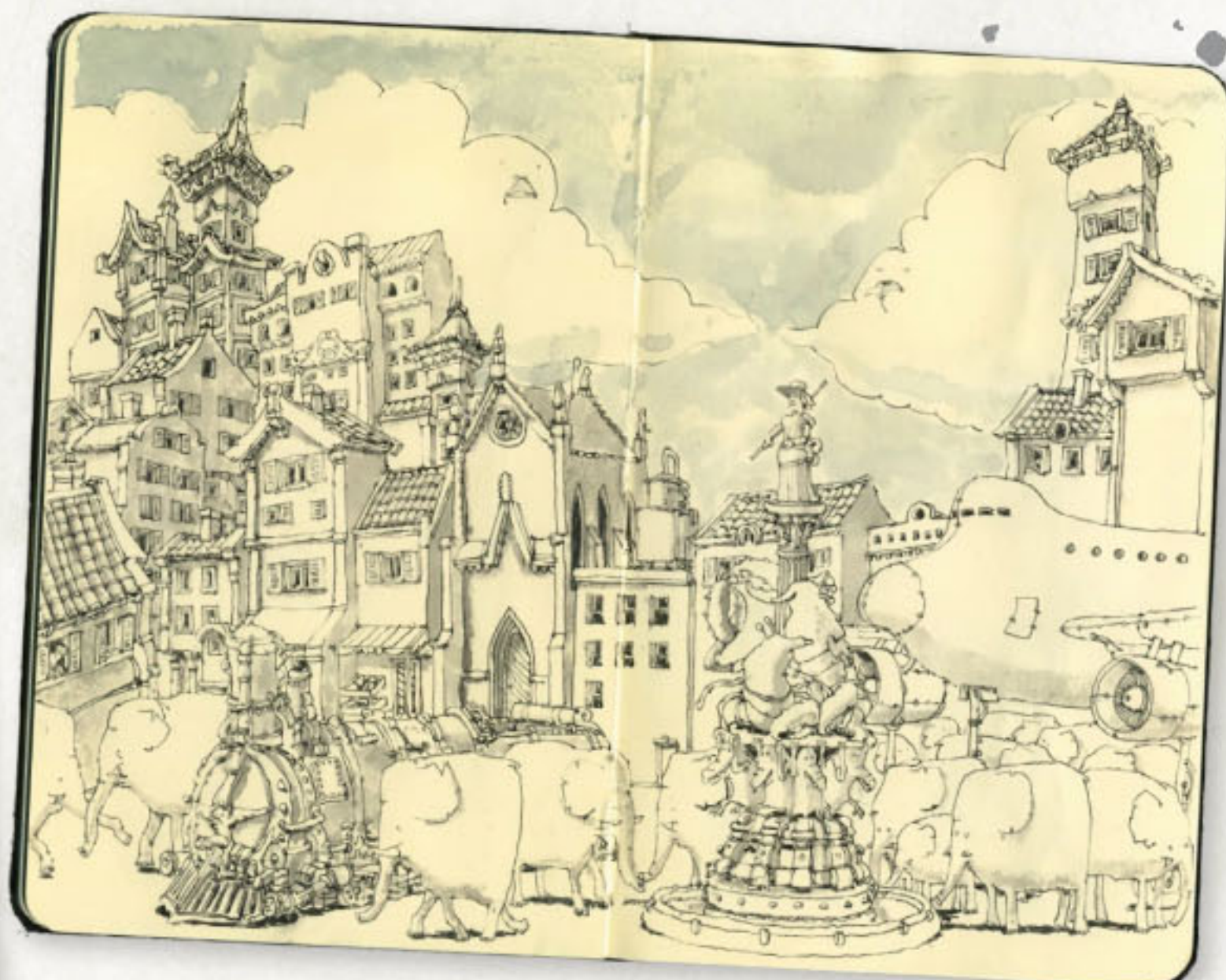
"I used to use non-water resistant ink. This made colouring a bit dangerous, therefore a lot of my earlier spreads use colour pretty sparingly"



TWELVE HORSEPOWERS

"If I wasn't an illustrator I would have liked to be a scientist finding out new ways of transporting us. I got some comments for this one complaining about the misuse of animals in my sketches, but all of my vehicles are made of lightweight materials."





A DISTANT HELLO

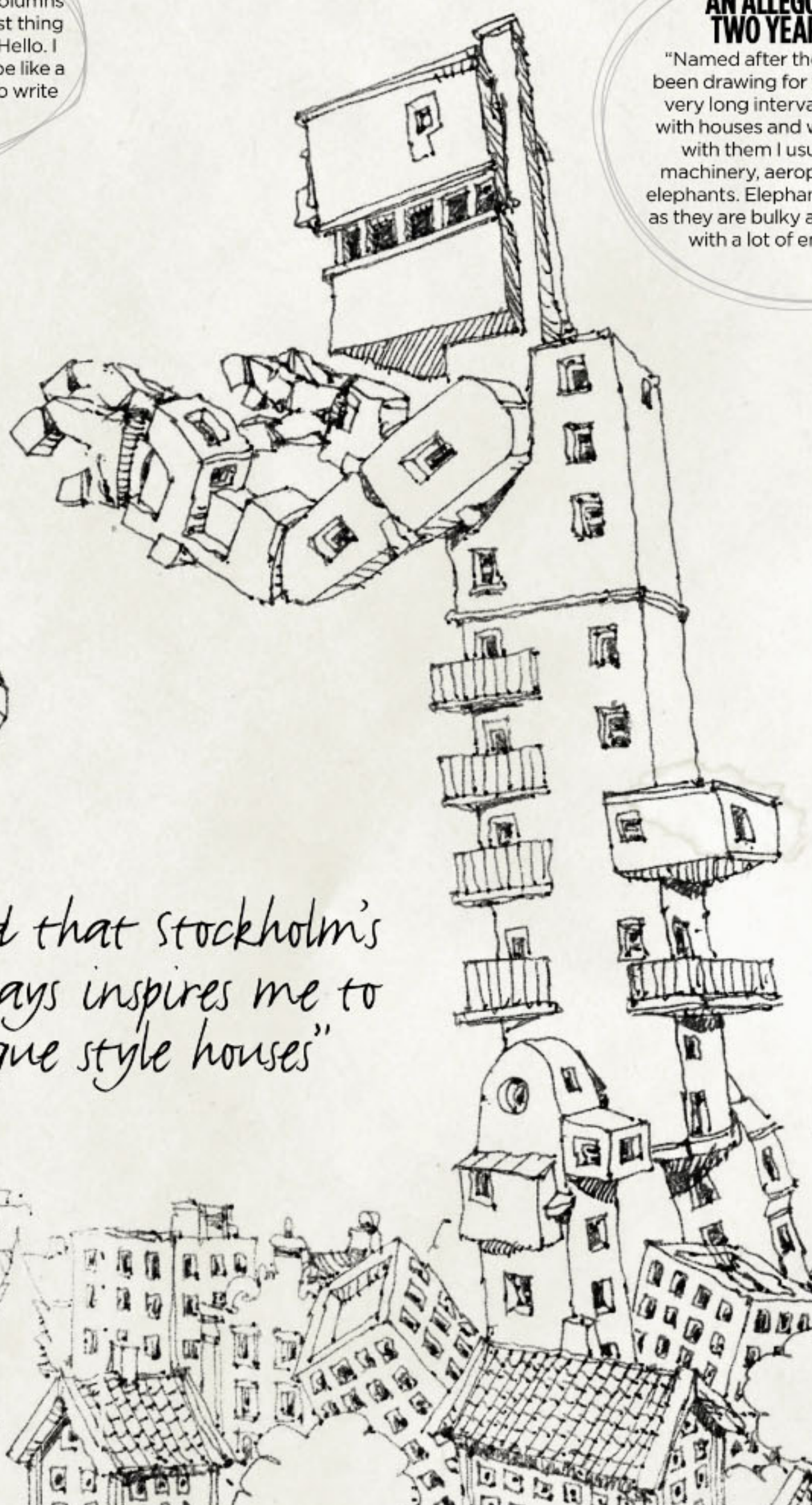
"This started out with the Corinthian columns and kind of evolved from there. The last thing I drew is what gave its title: A Distant Hello. I like my more complicated spreads to be like a small bit of history in itself, you have to write the story yourself though."

NEO-CLASSICO VS MODERNO

"Combining my love of drawing houses with character, I decided to give the houses life, a theme I've transported to my other drawings."

AN ALLEGORY OVER TWO YEARS SPENT

"Named after the fact that I had been drawing for two years after a very long interval. I tend to start with houses and when I get bored with them I usually switch to machinery, aeroplanes and lastly elephants. Elephants being the best as they are bulky and can be drawn with a lot of empty space."



"I have found that Stockholm's old town always inspires me to draw baroque style houses"

Brett Bean

Inside the incessantly creative mind of the John Bonham of sci-fi cartoon creations...

Artist PROFILE

Brett Bean



Unable to focus on maths, reading or gym in school, Brett eventually decided he wanted to be a

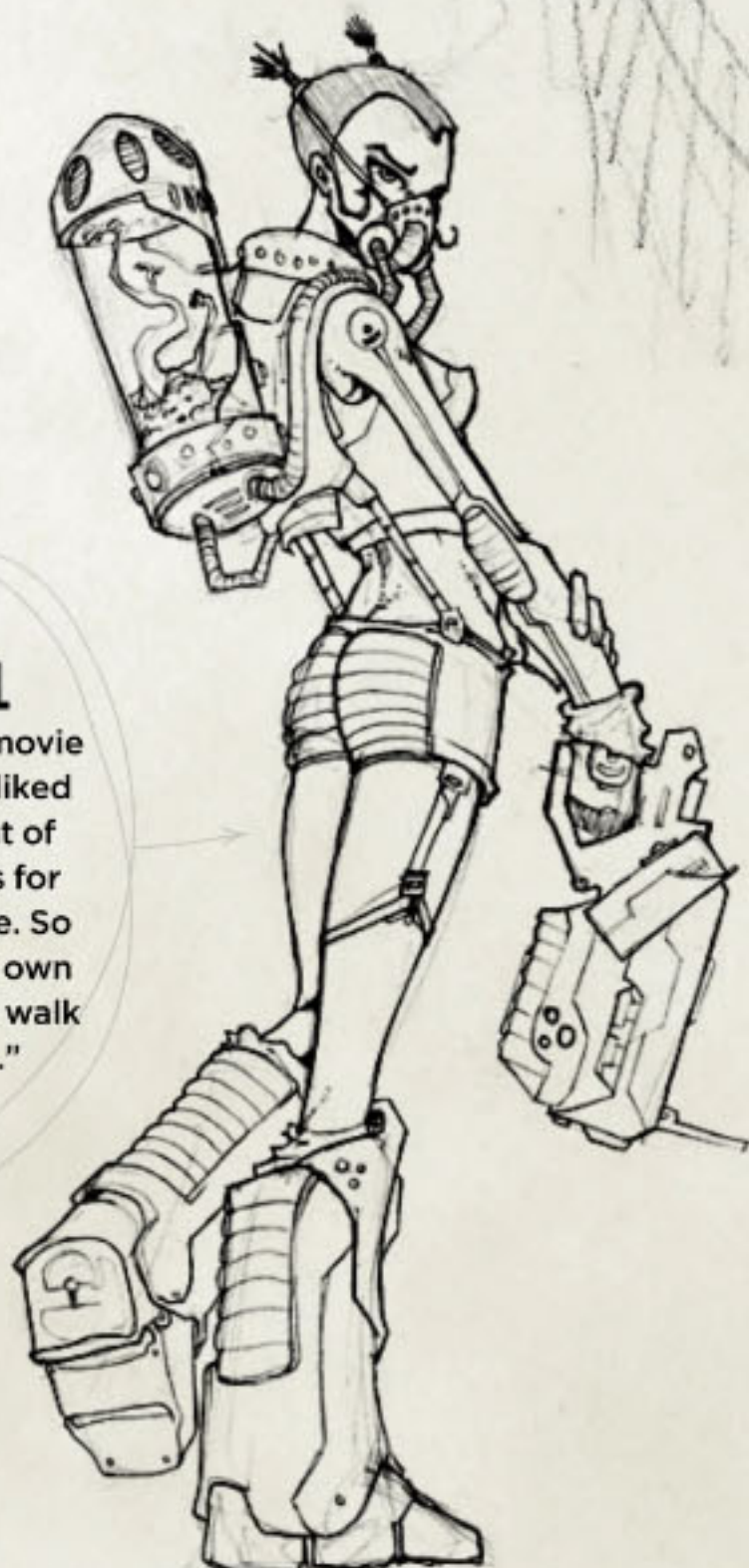
drummer. His parents strongly favoured the quieter pencil and paper and "thus began my slow descent into the underbelly of conceptual design, illustration, and therapy." Check out his prints and books for sale at his site.

www.2dbean.blogspot.co.uk



SCI-FI GIRL

"I watched the movie Sunshine and I liked their treatment of growing plants for oxygen in space. So this girl has her own oxygen plant to walk around with."



ZOMBIE MARIO KART

"I made a group on MySpace called Zombie Tuesday. It's where all the members draw a zombie on Tuesday and upload it to the site. It lasted a while until life and work got busy for most the people involved. Now only crappy bands want to be Zombie Tuesday friends. I would love to see a zombie Mario Kart game."



HEADDRESS

"These were just some various head dressing ideas I was messing around with. The steampunk/pirate/post-apocalyptic guy turned out all right."



SCI-FI ALIEN

"I really dig the CreatureBox guys. This was me riffing off their awesomeness."



SCI-FI ALIEN 2

"Whenever I don't know what to draw, aliens are the way to go. They are safe because they don't have to look like anything - you can let your mind wander quite a bit."



GROG THE BOUNTY HUNTER

"Grog is a simple slug with no real body. He's making up for being made fun of in middle school, roaming the universe catching criminals in the tubes."

PORC

"Porc is half Pig and half Orc (see Cronkey)."

"I watched the movie sunshine and I liked their treatment of using plants for oxygen in space"



THE ACIDIC JEW

THE ACIDIC JEW

"I just giggle all the time at this one."



LIL' JOHN

"Being a fat man I identify with other fat men. Lil' John's my boy - strong, beefy and fun lovin'. I'd hang out with him, he's way better than that uppity Robin Hood."



THE CITY MUTE

"I just wanted to do an all-ink piece. It puts your brain at a different place when you can't erase the mistakes. I'm developing a storyline called The City (it has a blog too) and this was my first attempt at one of the villainous characters."

ZIDGET

"This guy is half midget half zebra. I think I enjoy playing words off each other. I believe I got this from my mother."



RANDALL

"Time Bandits may be the funniest movie ever. After I read about the tragedy of David Rappaport I re-watched the movie and just remembered the coolness of Randall."



WARRIOR

"This was a doodle. I used the headdress from another design image and based the body around that. This one I painted and it became the back cover to my book."

LEFT 4 DEAD

"I played a lot of this game. I believe I just combined the smoker with a boomer."



MS GIGGLES

"Ms Giggles is my wife. I made this character for her and make a revamped version each year. She's very ticklish, wears happy grenades, and likes the colour green."

MY FANTASY

"I just dig SuicideGirls. She was going to have swords behind her but it was really cliché and I got bored with the idea. But I still love SuicideGirls."



SEA MAN

"I made this crusty old guy for no apparent reason. I just thought hair and coral was cool that day. He started out in blue pencil, then got inked."

PHIL AND MANTIS

"These guys are part of a story line that I'm brewing up. Phil and Mantis are galactic garbage men - I won't go into details but wackiness ensues and Grog the Bounty Hunter is hot on their trail."



ORC

"I tried to wrap my brain around Warhammer and World of Warcraft so I did a lot of orcs and elves. I chose this one because of the meat stick. All good sketches have meat."



DRAGON HEAD

"Another random doodle - red pencil with white crayon on brown paper."



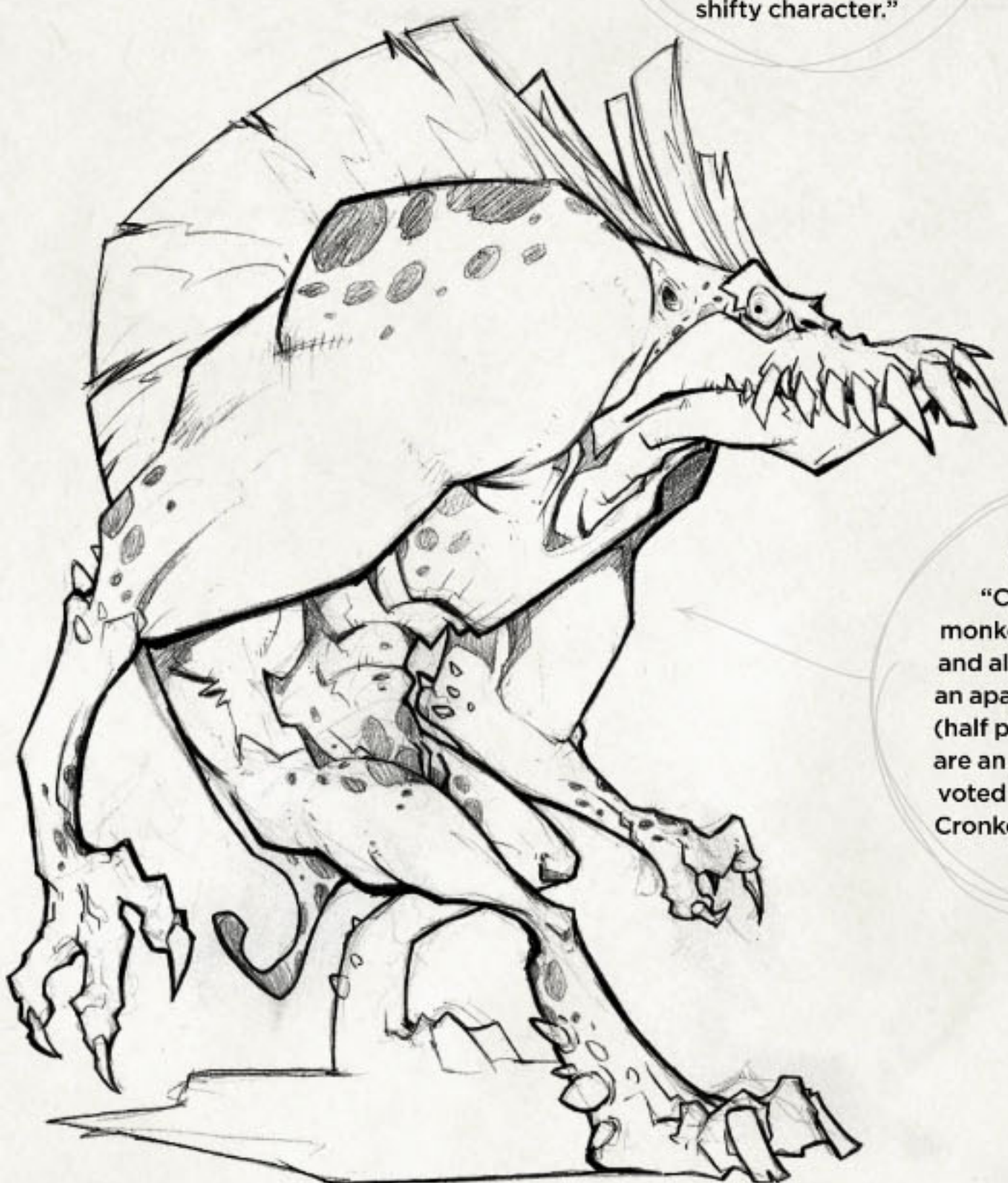
KITTY

"I was watching Pinocchio and I started sketching this guy. The fox guy was inspiring and I made this shifty character."



RRR

"This be my pirate man with naked parrot. He was going to be the back cover to my sketch work for my Brett Bean book but he never saw the end of that tunnel. I used a warrior painting I had done instead (see opposite)."



CRONKEY

"Cronkey is half monkey, half crocodile and all punk. He shares an apartment with Porc (half pig, half orc). They are an odd couple. Porc voted for McCain while Cronkey loves Obama."

ANGRY GLENN

"My best friend was really ranting and raving at a coffee shop. I just decided to make him an evil vampire guy."



Mike Corriero

Be glad that you're not living in a world populated by Mike's imaginative collection of beasties and critters!

Artist PROFILE

Mike Corriero



Mike is a freelance concept artist and illustrator for the video game and film industries. He's produced work for companies such as Hasbro Inc, Paizo Publishing, Liquid Development, Radical Entertainment, Applibot Inc, Team Chaos and many more. Mike specialises in creature design and development, character design, environments and art direction. Check out his awesome work at the site below.

www.mikecorriero.com

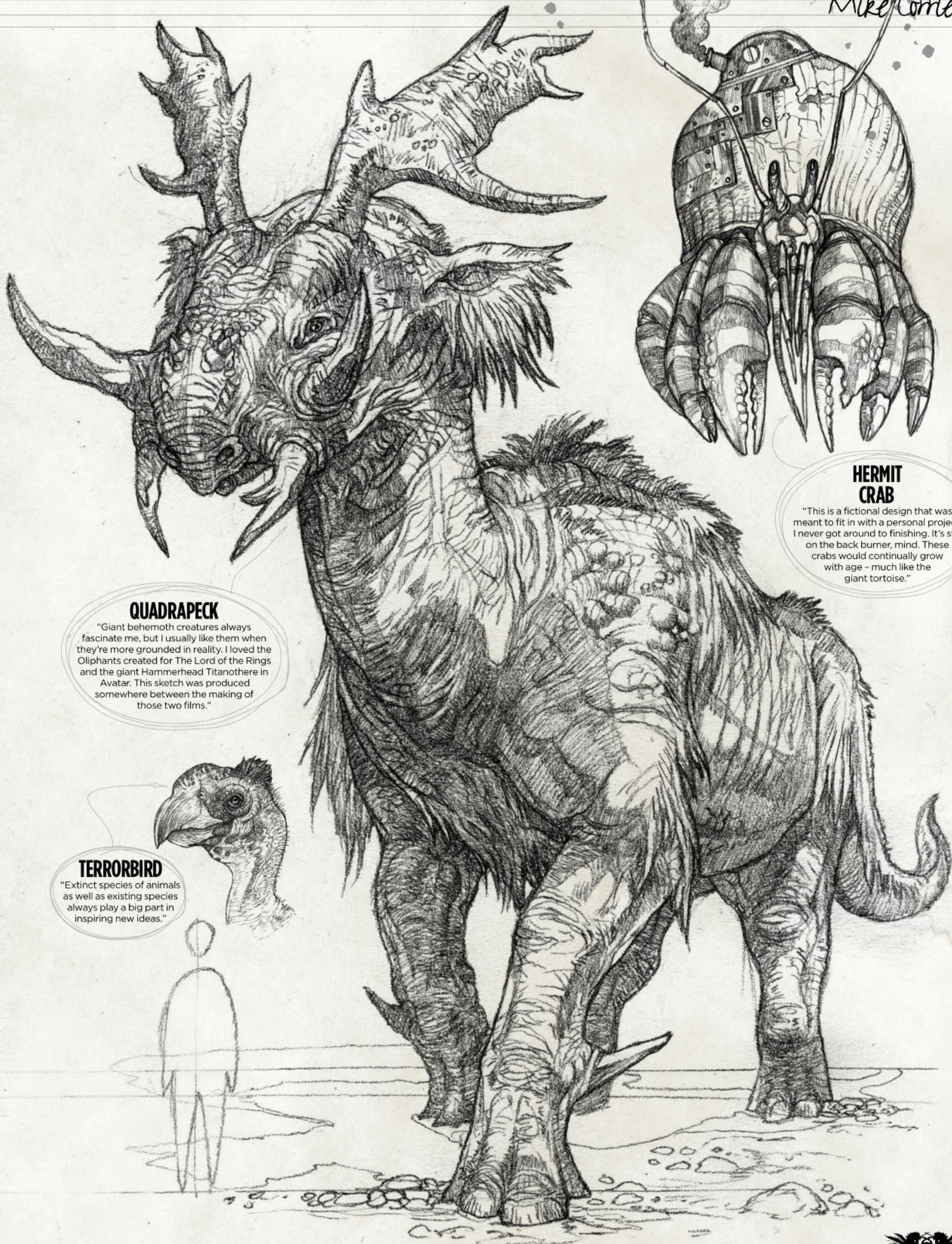
BLIND DRAGON

"Producing unique takes on creatures that have been produced a thousand times is always a fun task. Here are a few smaller mole-inspired concepts before working up a blind dragon with anatomy inspired by the star-nosed mole and wings developed into additional digging limbs."

ORNITHOPODS

"It's useful to produce your own take on extinct or prehistoric mammals and dinosaurs. In this case I was fooling around with fictional Ornithopods."

"Producing unique takes on creatures that have been produced a thousand times is always a fun task"



QUADRAPECK

"Giant behemoth creatures always fascinate me, but I usually like them when they're more grounded in reality. I loved the Oliphants created for The Lord of the Rings and the giant Hammerhead Titanotheres in Avatar. This sketch was produced somewhere between the making of those two films."

TERRORBIRD

"Extinct species of animals as well as existing species always play a big part in inspiring new ideas."

HERMIT CRAB

"This is a fictional design that was meant to fit in with a personal project I never got around to finishing. It's still on the back burner, mind. These crabs would continually grow with age - much like the giant tortoise."



TERROR BIRDS

"I've always been fascinated and inspired by birds. These fictional designs of terror birds were produced while referencing real-world bird species."

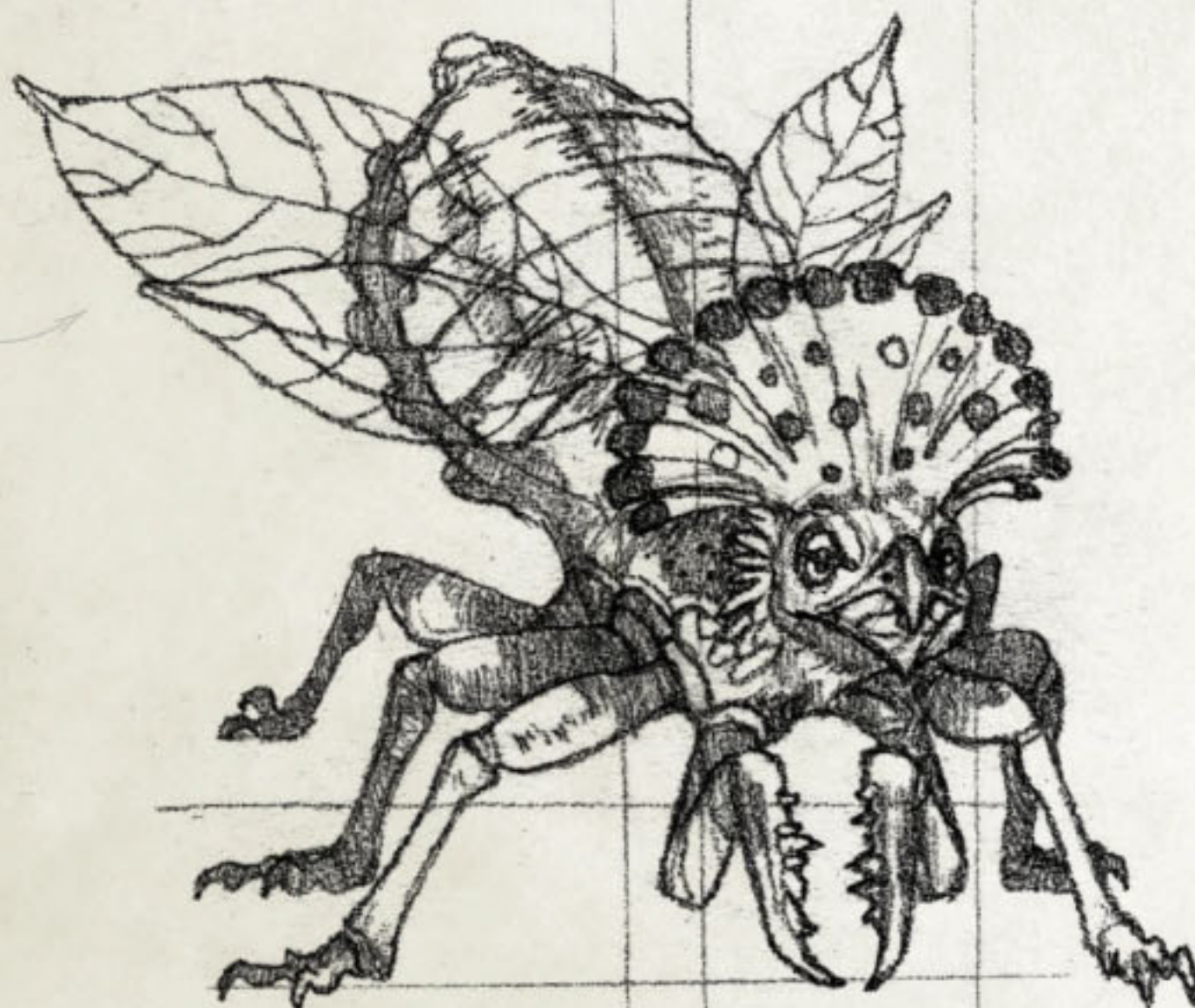


BONE WARRIOR

"I wanted to design something humanoid and alien with exaggerated anatomy, yet give it a more historical and primeval appearance, as if they existed during the time of the Neanderthals."

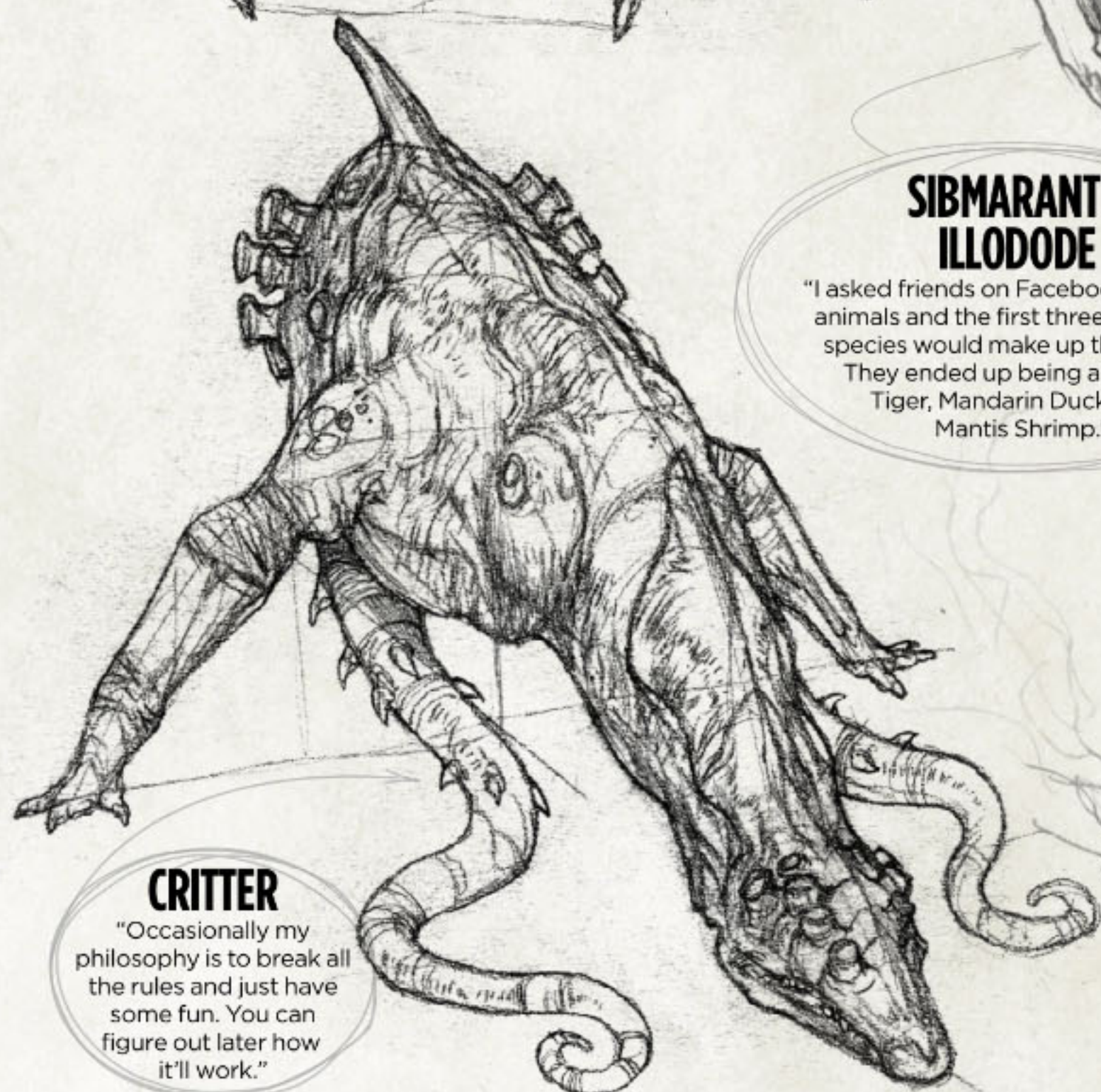
BIRDS 'N' THE BEES

"These are a few designs on combining flying insects and birds. It started out as just a play on words, but proved to be an entertaining exercise."



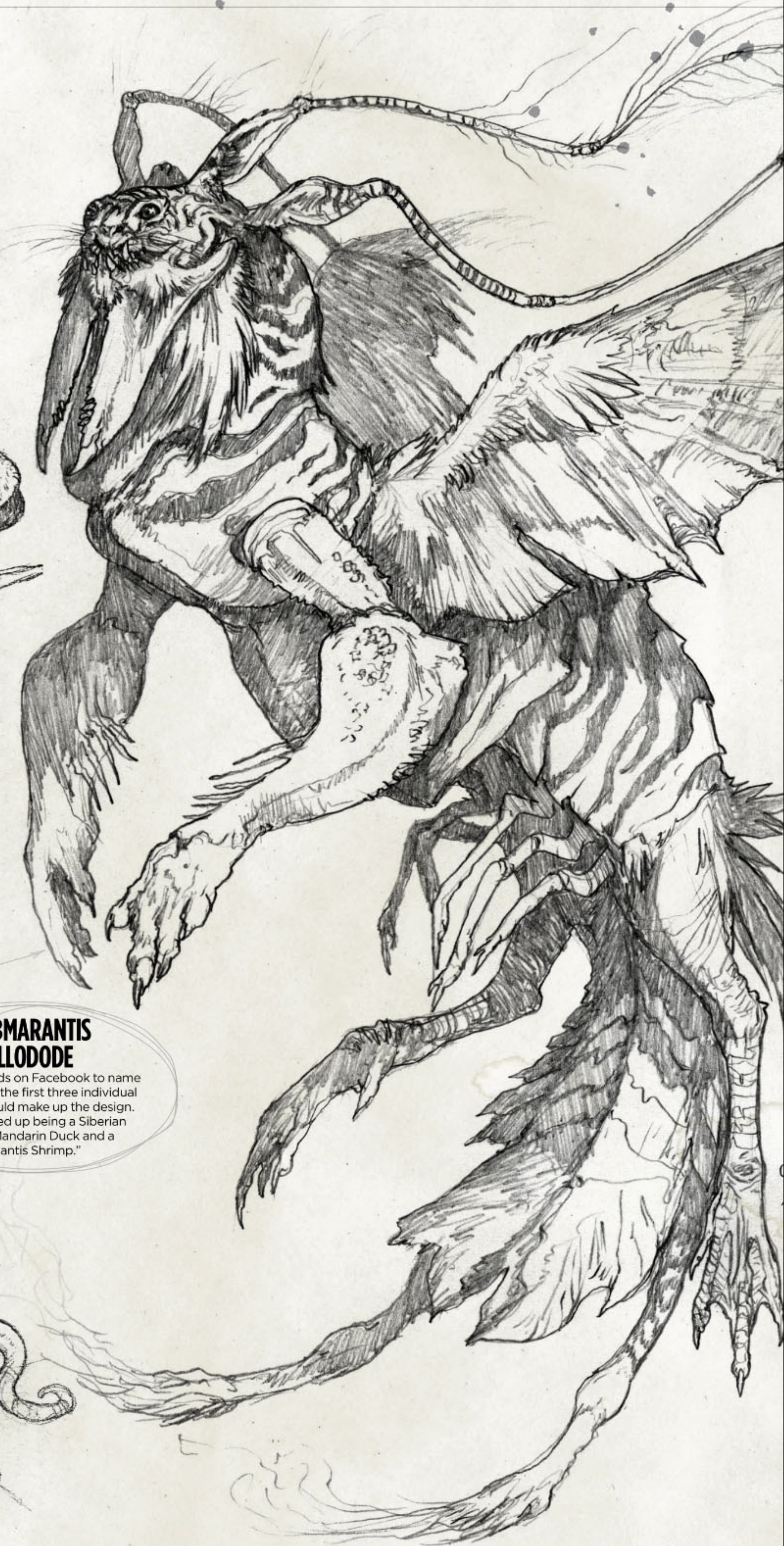
FISHMEN AND ODD THINGS

"Now and then I like to just fool around with silly ideas. You'll often find me doodling thumbnails of strange limbed and oddly proportioned critters."



SIBMARANTIS ILLODODE

"I asked friends on Facebook to name animals and the first three individual species would make up the design. They ended up being a Siberian Tiger, Mandarin Duck and a Mantis Shrimp."



CRITTER

"Occasionally my philosophy is to break all the rules and just have some fun. You can figure out later how it'll work."

Craww

For this artist, the sketchbook isn't just a place to store ideas – it's an artistic lifesaver

SOON I'LL LET YOU GO

"I wanted to create a connection between the bird and the figure. And for once, the bird isn't a crow!"

Artist PROFILE

Craww



Self-taught and a habitual doodler, Craww turned to his sketchbook once he started over-thinking his paintings. "I was getting very hung up on colour, subject matter and composition," he says, "and although it's good to keep questioning what you're doing, maybe not to the point that you stop doing anything at all!" He lives and works in Sheffield, in the north of England.

www.craww.com

GOLDEN

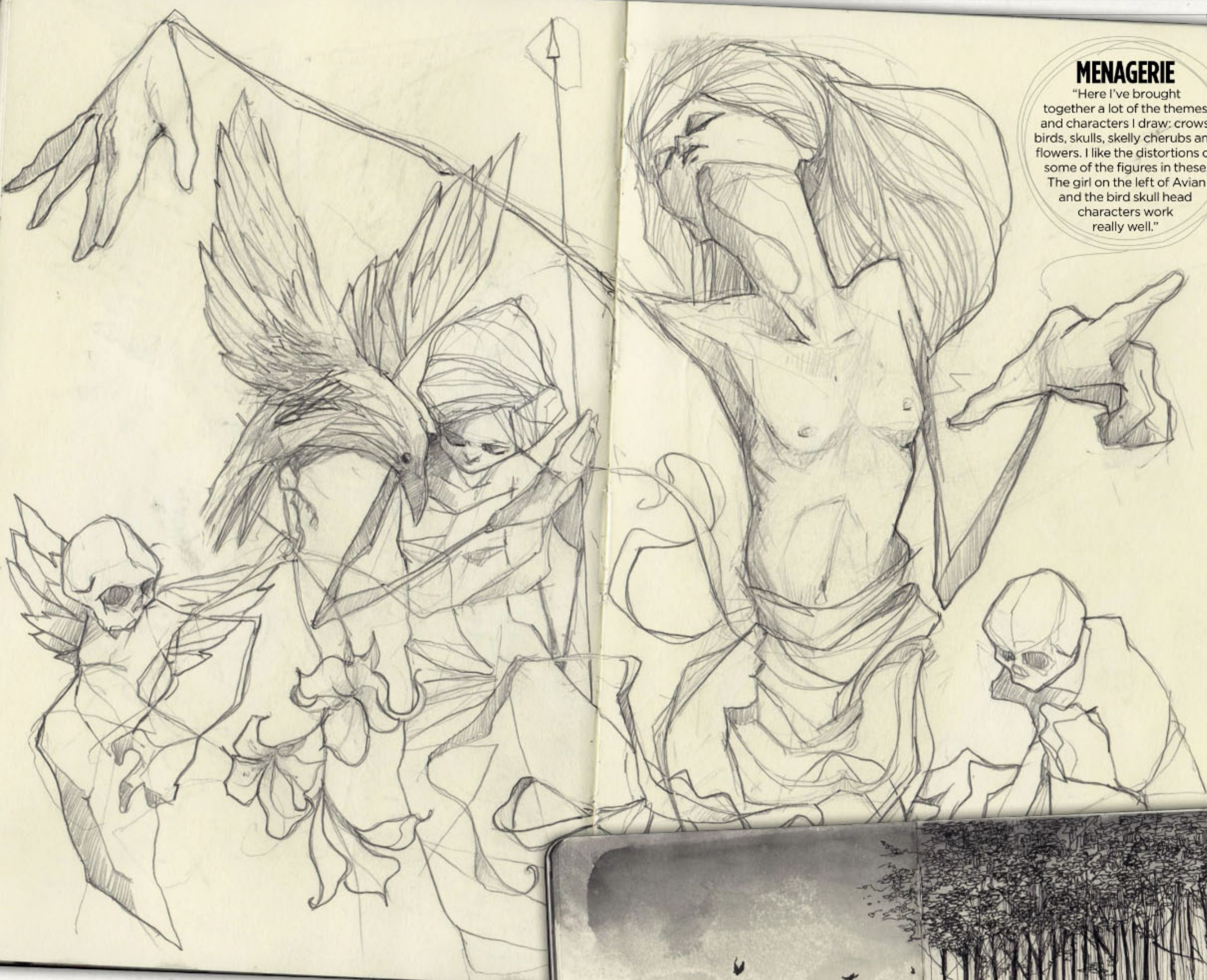
"Drawn somewhere over Greenland I think, while scrunched up in an economy seat, balancing in-flight food on one knee and a moleskin on the other. I really like the flow of lines around her leg. Not quite water, but I guess it doesn't matter. They are what they are."

"I draw a lot of crow girls... Where do they go when I'm not drawing them?"



MENAGERIE

"Here I've brought together a lot of the themes and characters I draw: crows, birds, skulls, skelly cherubs and flowers. I like the distortions on some of the figures in these. The girl on the left of Avian and the bird skull head characters work really well."



FEAR OF MOTHS

"Inspiration came on a walk in the botanical gardens, which has a bench with a roof that's planted with meadow flowers. It caught my eye and became the idea behind this piece."

GATHERING

"I draw a lot of crow girls. Usually I'm focused on the figure, but with this I wanted to explore their world a little more. Where do they go when I'm not drawing them? The figures on the left just grew from the line. I'd also swapped the usual fineliner for a map pen. I really enjoyed drawing with it; the ability to control the flow and the sometimes randomness it brings to the line."





A DANCE

"I really like drawing feathers. Not biologically correct feathers, but my version, which kind of grow of their own accord. I can let the pen wander all over a page for hours drawing feathers. It's very therapeutic and I think that comes through in this sketch."

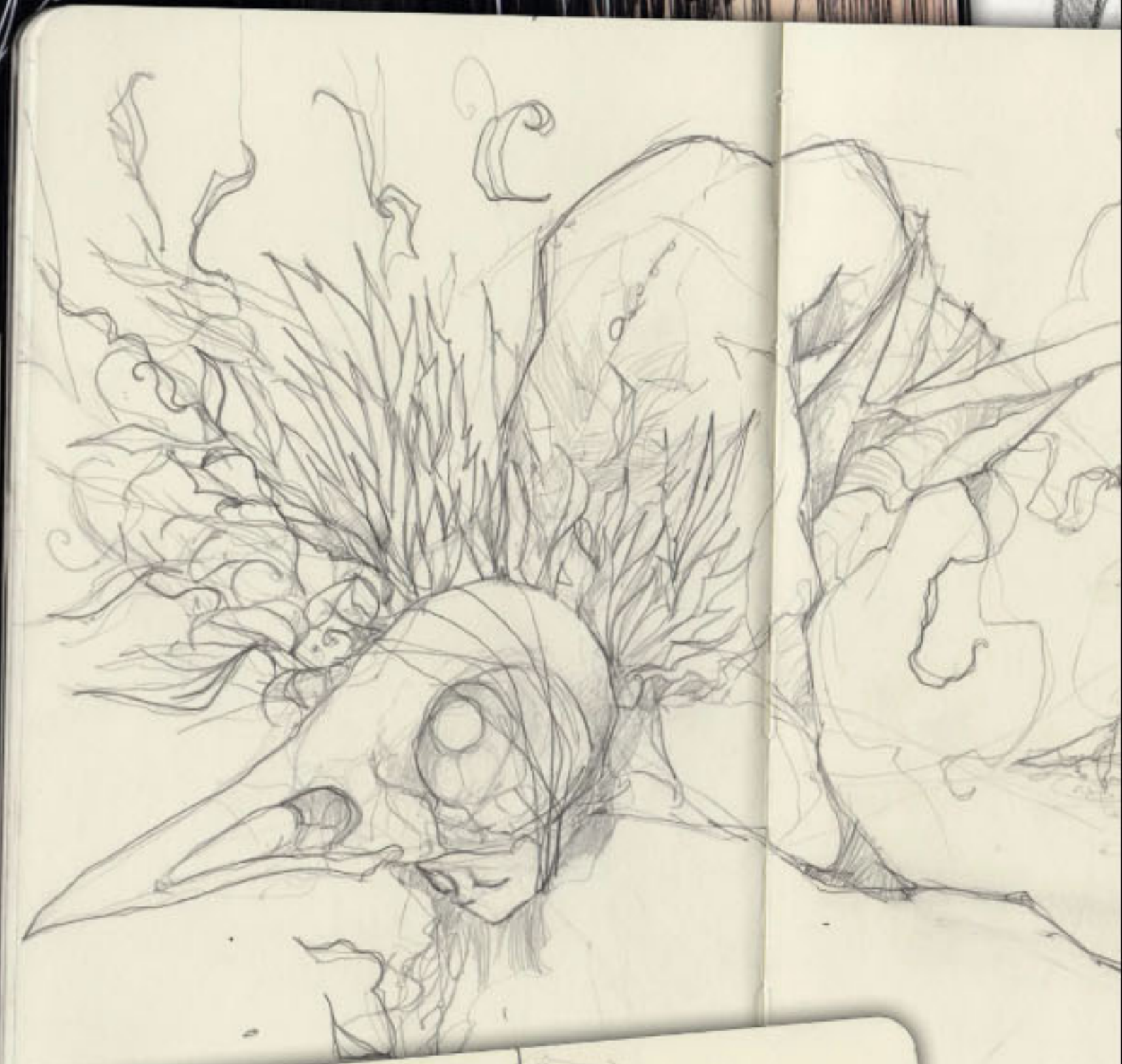


ROSARY

"I've been drawing a steady stream of the crow girls for an upcoming project, trying to explore their characters. This is one of them."

CAST 2

"This is representative of the different ways I draw characters. The girl on the left is quite natural, while the figure on the right is stylised. I find when I paint a figure that's realistic, I look at it and think it would've been better if I'd stylised it more. Conversely when I draw overly stylised figures I worry that they'd be better with a realistic element. Ho hum, I'll get the balance right one day..."



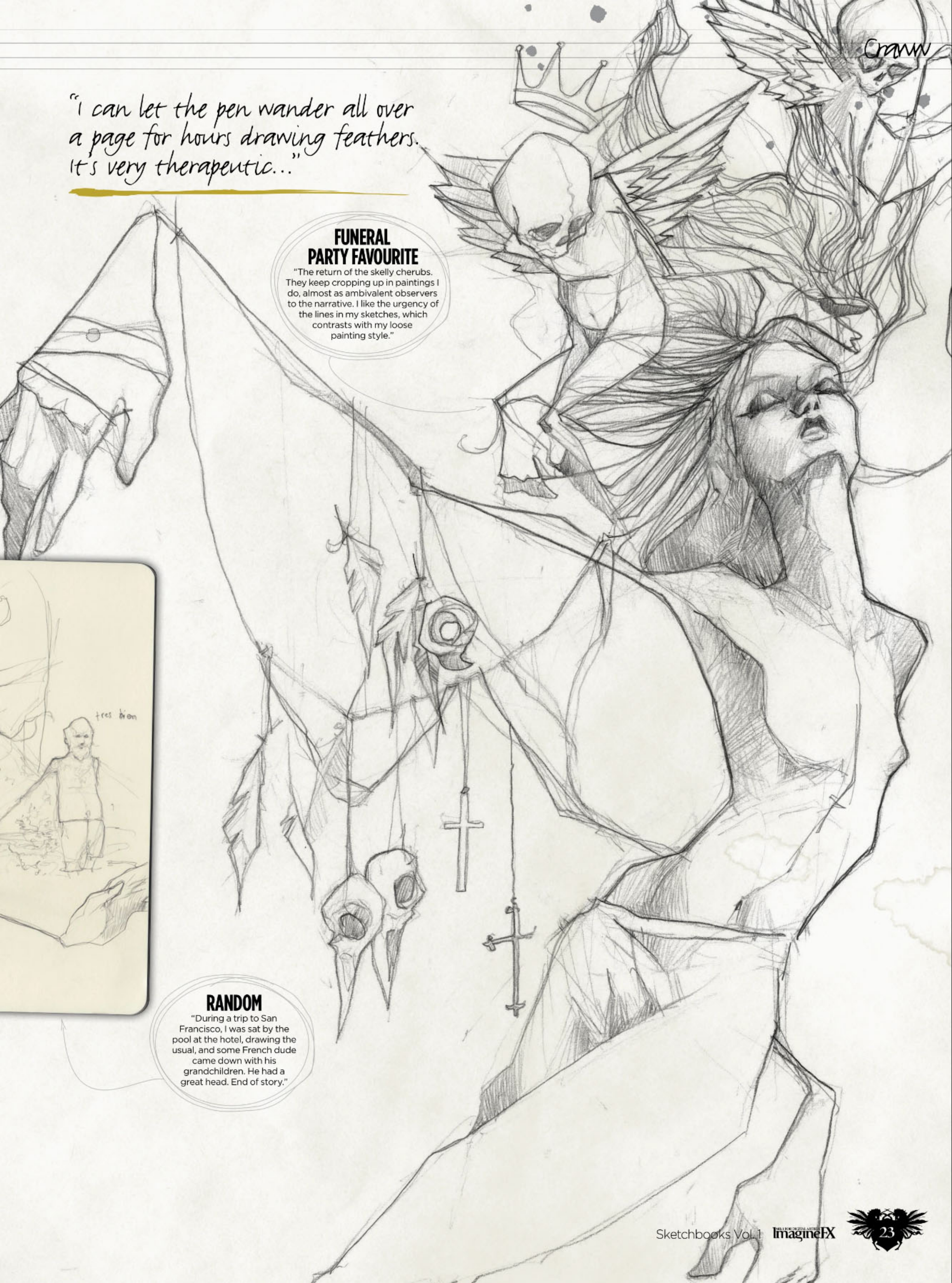
"I can let the pen wander all over a page for hours drawing feathers. It's very therapeutic..."

FUNERAL PARTY FAVOURITE

"The return of the skelly cherubs. They keep cropping up in paintings I do, almost as ambivalent observers to the narrative. I like the urgency of the lines in my sketches, which contrasts with my loose painting style."

RANDOM

"During a trip to San Francisco, I was sat by the pool at the hotel, drawing the usual, and some French dude came down with his grandchildren. He had a great head. End of story."



Bastien Lecouffe Deharme

*In Retrocity, his graphic novel,
no one will hear you scream...*

Artist PROFILE

Bastien Lecouffe Deharme



Also known simply as B, Bastien is a French artist living in the US. Over the past 10 years, he's painted book cover art for the likes

of Philip K Dick, Chuck Palahniuk, Frank Herbert, HP Lovecraft, Theodore Sturgeon and Robin Hobb. He's also produced his own graphic novel, *Memories of Retrocity*.
www.roman-noir.com

EXPERIMENTS IN PHOTOSHOP

"I really enjoy sketching directly into Photoshop. The software makes me able to experiment very quickly with almost everything I want, such as colours, random textures, composition and brushes. When I finish a picture, I like to keep a balance between the traditional and digital mediums."





ANDROIDS

"Some quick 'if you were an android' portraits of friends. I like to mix concept sketches and life drawing. With these I tried to focus on the basics of the volumes. I like to draw fast, using the pen as a knife and scratching the paper with straight lines. This is something I miss when I work digitally. I can't afford to destroy a tablet each time I have to sketch something!"



THE MARTYRS

"These sketches are from a series of 30 drawings I made when my graphic novel Memories of Retrocity was published. They represent the 30 first victims of the corporation Hover and its experiments on the human body. I drew all these sketches 'in the raw', and it was a very fun process for me. I started with a few ideas in mind, but at the end I was out of new concepts, so the work became almost instinctive."

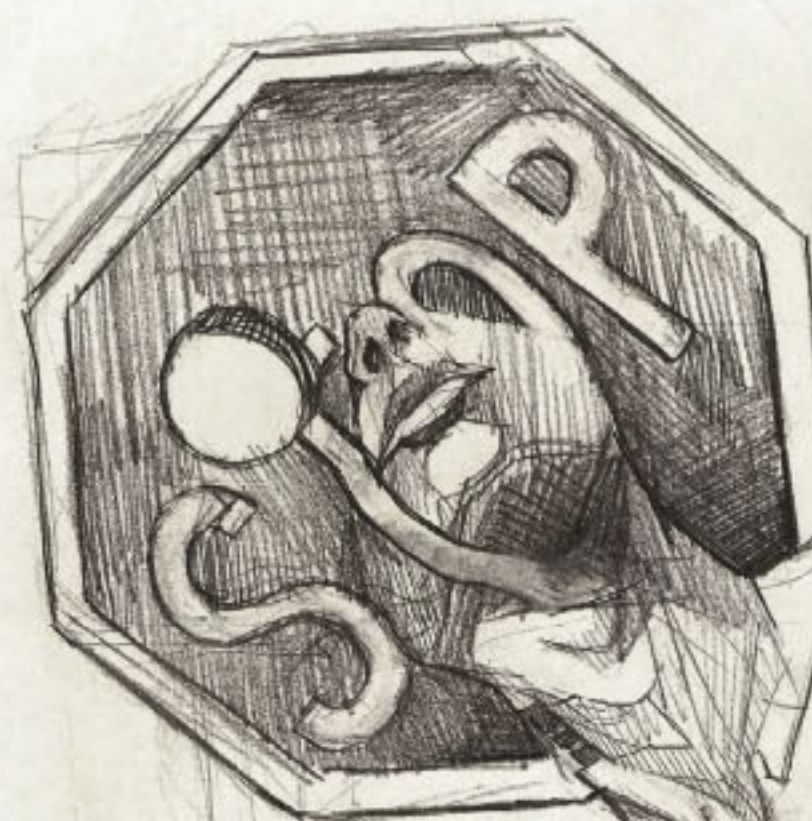
"I like to draw fast, using the pen as a knife and scratching the paper with straight lines"





FAMILIAR FACE

"One of the only quick portraits I made of my spouse that I'm happy with! It's a strange frustration to never be satisfied with the drawings of a face you think you know so well."



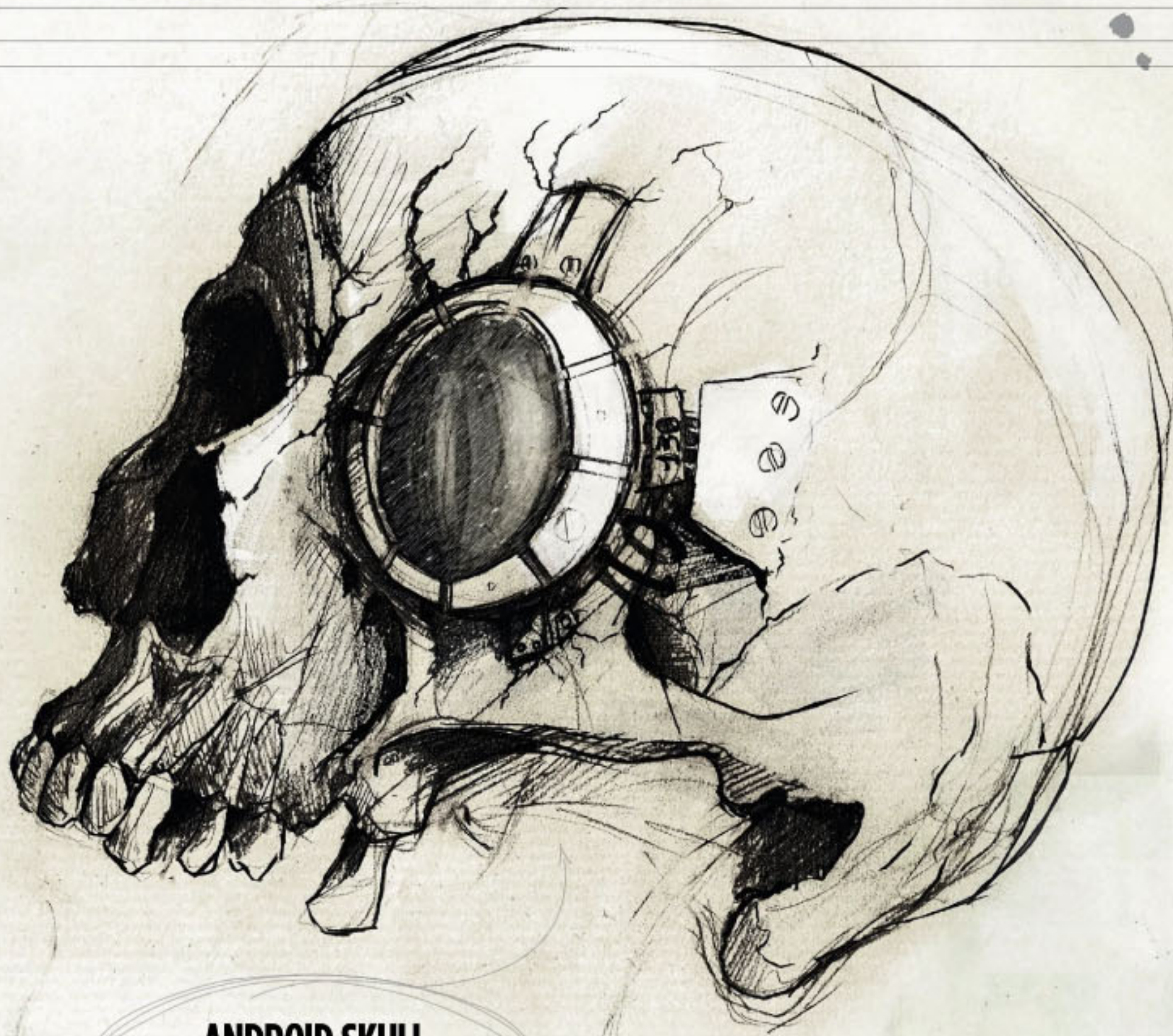
STOP SIGN

"I think one of the essential rules of the creative process is to know when to stop!"



FUSION

"In Retrocity, people who get sentimentally attached to an object will more likely start to fuse with it... and sometimes they can't stand it!"



ANDROID SKULL

"This sketch comes from a series of a few drawings that I never finished. Lack of time I guess. The idea was to paint still-life pictures with mechanical elements. Androids die as well, so I wanted to study their bones."

"It's a strange frustration to never be satisfied with the drawings of a face you think you know so well"

LIFE-DRAWING

"A good sample of an advanced sketch. The drawing on paper is a simple life-study. The concept and originality appears later, when I start to play with it in Photoshop. I do this very often: searching in my desk for an interesting sketch that I can use as a base for an illustration."



Nate Van Dyke

Hard-boiled monkeys and sexy monster slayers all get the same intricate treatment...



Artist PROFILE

Nate Van Dyke



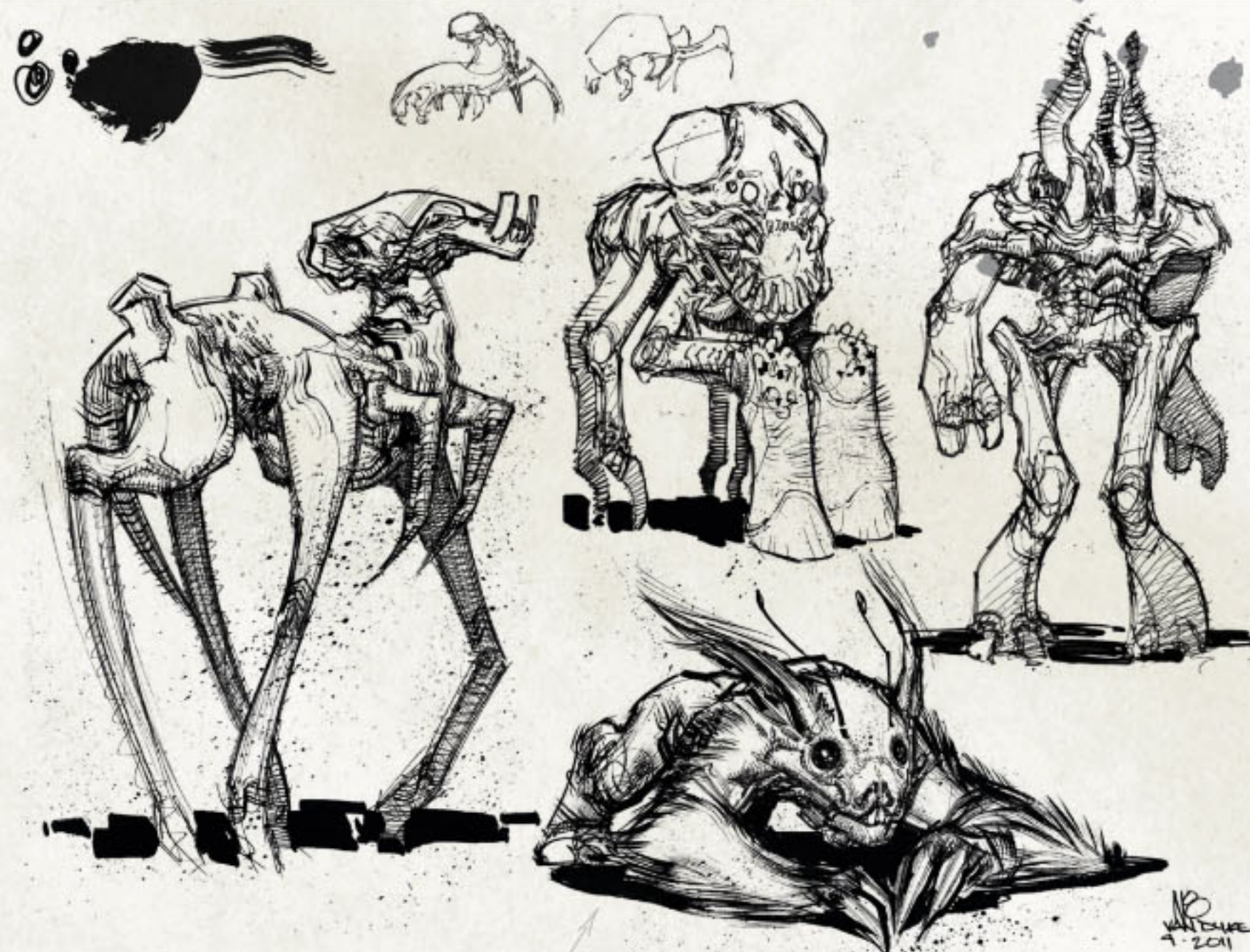
Nate is a self-taught artist who's worked as a concept illustrator for game companies such as Activision, SEGA and NCsoft. Freelance clients have included Sony, Levi Strauss, Slayer, Image Comics, Heavy Metal and GAP. He drinks and works in San Francisco.
www.n8vandyke.com

CURVY KILLER

"I did this piece recently while hanging out at a local pub. The idea was that I simply wanted to draw a female with sexy hips and this is what resulted. I used the bottom of my pint glass to make the sun/moon."



NB
VAN DYKE



COLLECTING TOMORROW'S EVIL

"This is an older one, but I like the idea of a devil character who's scooping up some future candidates."

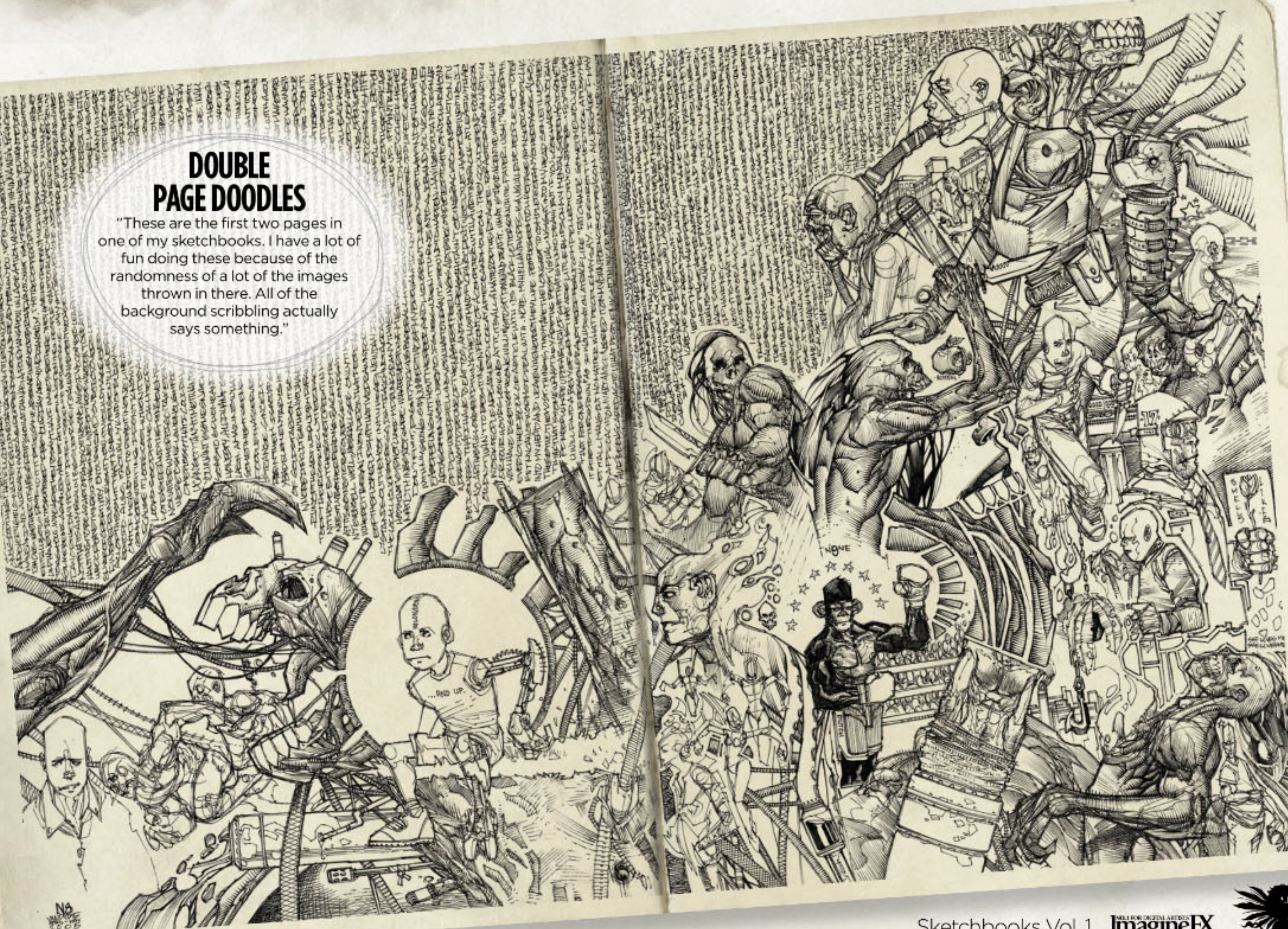
MONSTER THUMBS

"These were some rough monster designs I sketched up for a piece where one of them is attacking Manhattan. I did about 15 total designs and ended up going with the one on the far right."

"I like the idea of a devil character who's scooping up some future candidates"

DOUBLE PAGE DOODLES

"These are the first two pages in one of my sketchbooks. I have a lot of fun doing these because of the randomness of a lot of the images thrown in there. All of the background scribbling actually says something."





COLE OAK:

"Here is one from a series of sketches I did in a park in San Francisco."



"Much like the other spread from my sketchbook, the design is filled with diary-like rambling"

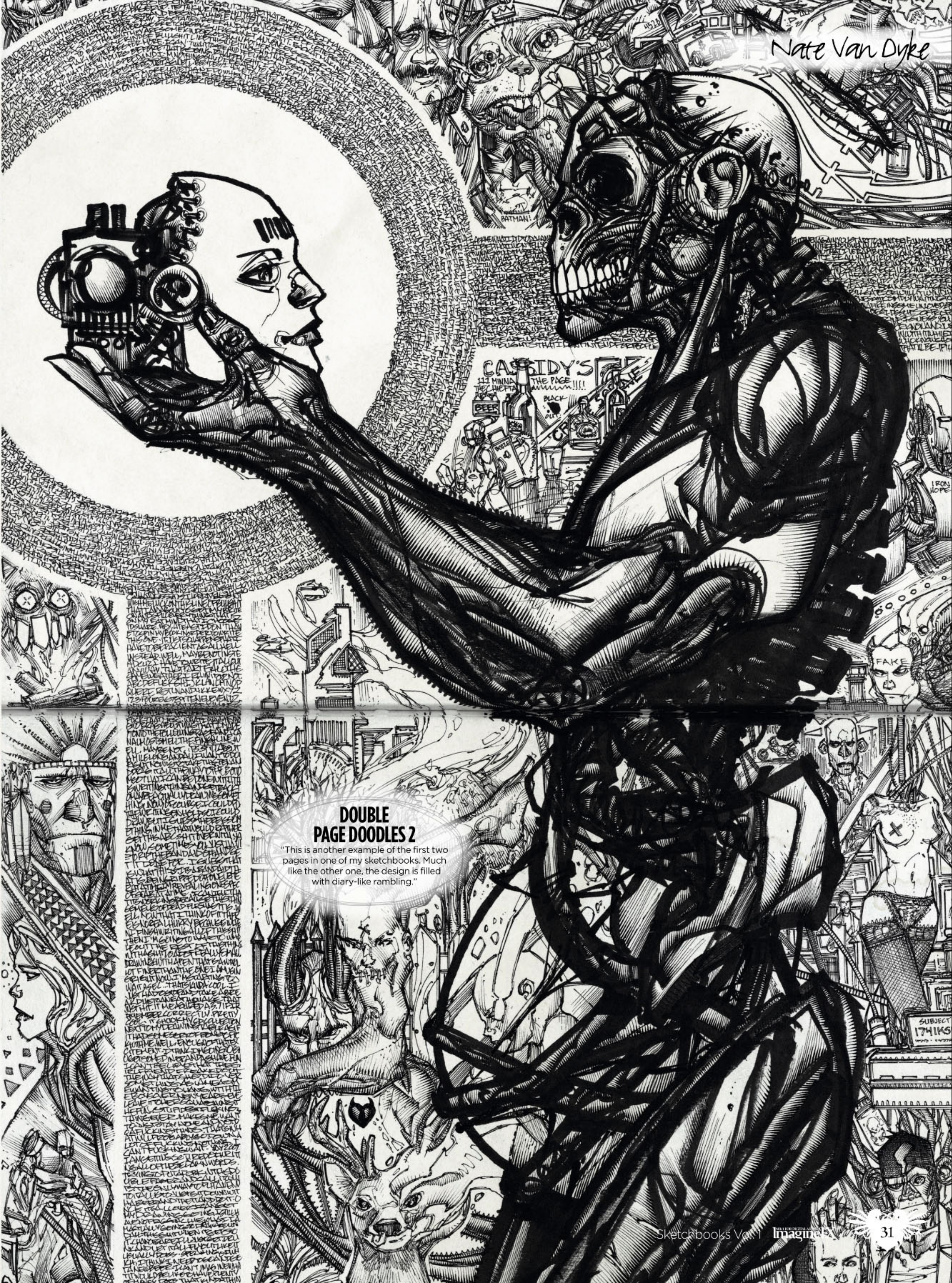
JUNGLE JIM

"This was an early study for a comic book character I was working on. It's for an Image comic coming out soon that I pencilled and inked, called 68 Jungle Jim."

CREATURE THUMBS

"I was playing with different ideas for a series of graphics I did for Creature Skateboards. The theme was sexy demon women with monsters."





DOUBLE PAGE DOODLES 2

"This is another example of the first two pages in one of my sketchbooks. Much like the other one, the design is filled with diary-like rambling."

Craig Elliott

We check out unusual pencil grotesqueries from a unique observer of mankind at its oddest

Artist PROFILE

Craig Elliott



California-based veteran designer Craig has an impressive CV detailing his work on film and TV, with design input on

Disney movies including Hercules and Mulan, and most of Dreamworks's biggest hits. But his art tends to feature unworldly pin-up beauty more than any other theme - so this peek into the more twisted corners of his sketchbook is an unexpected treat. www.craigelliottgallery.com

CALGARY COWGIRL

"Otherwise known as Moonshine Mary, this drawing was for the Calgary Expo art book a few years ago. The image is mostly brown pencil on a sepia stained paper with white pencil highlights. The lighter tone that separates her skin colour from the rest of the image is washed with a thin bit of gouache."



TRUNK ALIEN

"A combination of cute plus durable and armoured, this big guy plods slowly around the surface of his planet looking for alien gophers to suck up his trunk for a quick snack."



SATAN

"This is the big scary guy himself. I wanted to stick to a common description with this drawing but play with as much as I could, given that limitation. I imagined him strong, but a bit fat at the same time because he's gluttonous. The extra skinny goat legs and asymmetrical horns are some other twists I tried to add to the mix."



"The skinny goat legs and asymmetrical horns are some other twists I tried to add to the mix"



MINIATURE PARASOL

"A sketch of a nature girl getting ready to plant her little parasol in the ground. I imagine she's going to sit by the edge of a pond and enjoy the view for a while..."

DETERMINED PRIEST

"This guy is on a mission. Whatever he's doing, nobody's getting in his way!"



HOT DOGS

"A passion for not-so-fine food drives this big ball of energy!"

PAILS AND BIRDS

"The girl is a bit skeptical about the birds who have just taken up roost in her hair. She's not quite sure whether to move or wait for them to fly..."



PAIL GIRL

"Confounded by a nail in the floor that has caught this cutie's dress, she's loath to put down the unwieldy pail and risk stumbling."

COW ALIEN

"A glum and quite homely half-man, half-cow creature who seems quite disappointed about his predicament..."

MANDOLIN ALIEN

"I was imagining a street performer from some distant planet. I think he's probably quite short, with his squat posture and hoof-like feet. Because of this, I placed him on a wall so he could meet the gaze of potential tippers."





"The two women have a shared sadness that, throughout history, their body types have never been accepted at the same time"

FEARFUL VAMPIRESS

"Drawn in graphite on Strathmore 500 series regular Bristol paper, this is one of my more finished drawings. A little adjustment in Photoshop gave the whole piece a nice blood red tint. The story behind this piece is that our vampiress was disturbed during her slumber and is now being pursued through her castle by some vampire killers."

DRUNK MAN

"I tried to capture an image of someone who recently cared how he looked, but has let himself go a bit. Maybe this morning, or maybe a week ago, he was a respectable man... but now he can't button his shirt, forgot how to belt his trousers, and got his ear pierced!"



NEVER THE TWAIN

"This was the original sketch done for the painting of the same name. The piece is meant to express a shared sadness in the two women that, throughout history, both of their body types have never been accepted at the same time. The painting that was done from this sketch won a silver medal in Spectrum 17."



Anthony Ermio

Touching personal moments and aliens on the subway, Anthony's sketchbook is a unique mix of observations

Artist PROFILE

Anthony Ermio



Anthony studied illustration and animation at San José State University. Since 2005, he's worked as a concept artist at Electronic

Arts Redwood Shores and Factor 5, and had a stint at Lucasfilm Animation. Outside work, he spends time with his family, and tries to record things in his sketchbook as often as he can. anthonyermio.blogspot.com

STRANGULATION

"This was done at a meeting at a previous workplace. I tend to tune out when it comes to numbers and motivational threats to work longer hours. The stress at work branched out into the rest of my life. I'm glad I left that company, because it was turning me into a mess."

OUT-AND-ABOUT

"I'd been a homebody for a while and I wanted to get out and away. I painted this instead. A lot of the stuff I do digitally has to do with escapism - places I'd like to go. My sketchbook is more about what's in front of me."





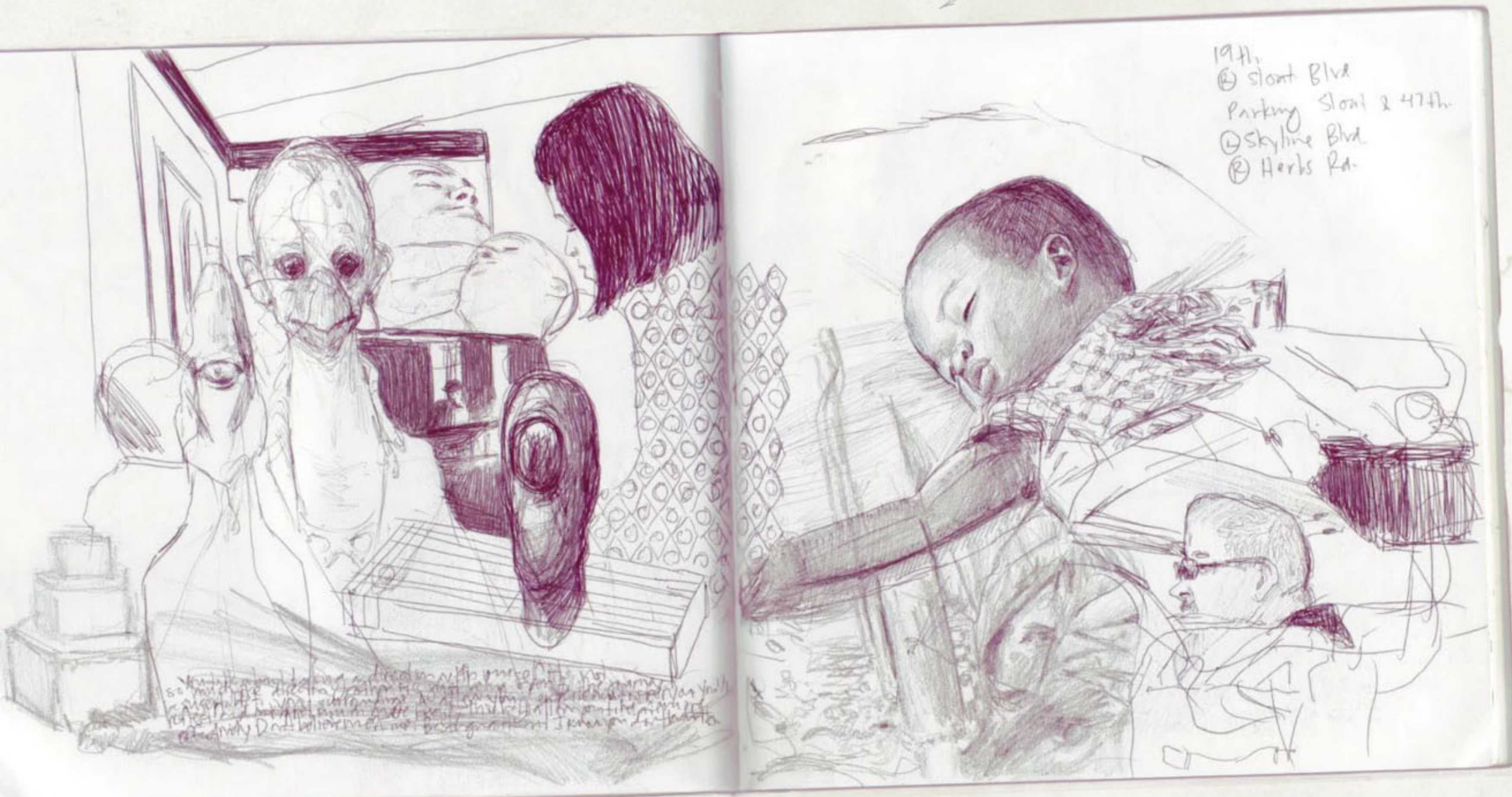
BLEAK

"I was thinking about how screwed the environment is when I painted this. I've always loved the struggle in Russian realist painter Ilya Repin's work, and camels are dope. So there you go. Camels in the snow? Expect to see more of that in the future."

"My sketchbook is more about what's in front of me"

SIMONAH SLEEPING

"A drawing of my wife and daughter with some made-up stuff here and there, and directions to some place in Daly City, CA. I draw my family a lot, especially my kids when they're asleep. There's no real significance to this page - I just like the way it looks."



THE 22

"The range of characters I come across when using public transport always makes for interesting rides. One time, a crackhead sat next to me and my girlfriend and blew smoke in our faces. Yum. This piece was a quick sketch imagining public transport in another world."



RED FACE

"This was a mish-mash of African tribesmen, samurais, European armour and some other stuff I can't remember. I was desperately trying to paint like Craig Mullins. Not even close."



AWKWARD

"Instead of taking notes at a company meeting, I drew my co-workers - it was a frustrating time for us all. My wife was added later. I used to be jealous of her because she was at home with the kids."

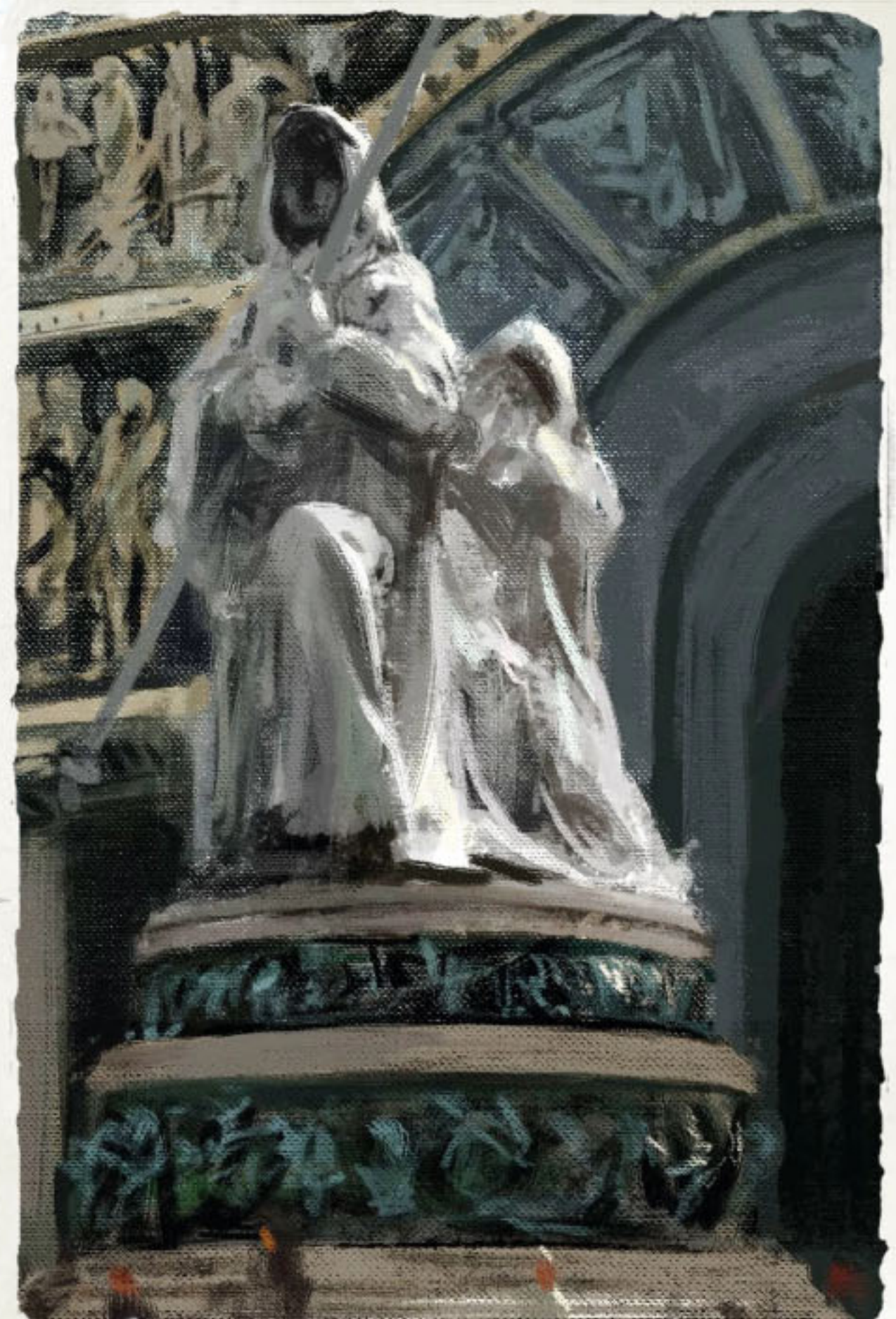
BLAO!

"I drew this at a Chinese restaurant while waiting for my takeaway order - I was brainstorming about a collaborative project (that never happened). I believe I was trying to figure out how to illustrate a song, or some lyrics, by my college roommate, Scarub."





"The characters I come across when using public transport make for interesting rides"



JEROME BAKER

"I had Jel's track All Day Breakfast on repeat, which got me wondering what happened to my old college buddies. Our days consisted of getting baked and scratching. I sold my turntables (biggest mistake) to get out of debt. At least I concentrated in my art classes."

BRUSH TEST

"This is just an old sketch testing out a brush I made in Photoshop. It's interesting how even though I'm scribbling on a tablet, a few textures and settings tell my brain that I'm swishing around paint on a canvas. It doesn't feel so convincing now, but back then it did."



Colin Fix

A look at the sketches and "weird, dorky" doodles of the talented games artist

Artist PROFILE

Colin Fix



Colin is a graduate of San Jose State University's illustration/animation program. He started his career as a traditional animator for The Learning Company and as an assistant concept artist at ILM, and his work can also be seen in Robert Zemeckis' *Beowulf* and *A Christmas Carol*, as well as 2K Games's *BioShock 2*.

www.colinfix.blogspot.com

lost

THE DEEP

"The majority of my sketchbook work involves no planning. I just start slappin' shit down and see where it leads me. Shockingly, here I lead myself to more gaping maws and tentacles. Go figure."

Journal entry 1.30.07

I've been planning my escape for almost 9 months now, I can't take it any longer, I'm going stir crazy in here. Just a few more weeks and I'm making a break for it, I'm busting out. These walls can no longer contain me. Mom, Dad, Big Brother, Pooch, I'll meet you soon. I can't wait.

Love

Dax



DAX

"Journal Entry 1.30.07

I've been planning my escape for almost nine months now. I can't wait any longer. I'm going stir crazy in here. Just a few more weeks and I'm making a break for it, busting out. These walls can no longer contain me. Mom, Dad, big brother, Pooch, I'll meet you soon. I can't wait.

Love, Dax"

UP

"Uh... angry skeleton man and flying baby? Your guess is as good as mine."



BACKBONE

"This one was based on a photo that I stumbled across on a Google image search."



AFTERBIRTH

"Prisma colour pencils, ink pen, sharpie, white out pen. Just havin' fun with pushing positive and negative space."

ROBOTS WILL KILL US ALL

"Clearly this is a mutha fuckin' gansta robot. I hope prolonged exposure to whiteout on one's fingertips doesn't do any permanent physical harm."





ZOMBIE FISHIN'

"Zombies are dumb. They love brains. They're fairly easy to catch. Did this one with India ink, sharpie, whiteout, prisma colour pencil and watercolour."

"The majority of my sketchbook work involves no planning. I just start slappin' shit down"

CREEP ON THE MOVE

"Weird, dorky creature. Used some acrylic paint on this one, as well as some compressed air sprayed on a wet brush to cause some splatter."



Hendrik Gericke

When someone's willing to draw a superhero in an embarrassing situation, their art's worth a closer look...

Artist PROFILE

Hendrik Gericke

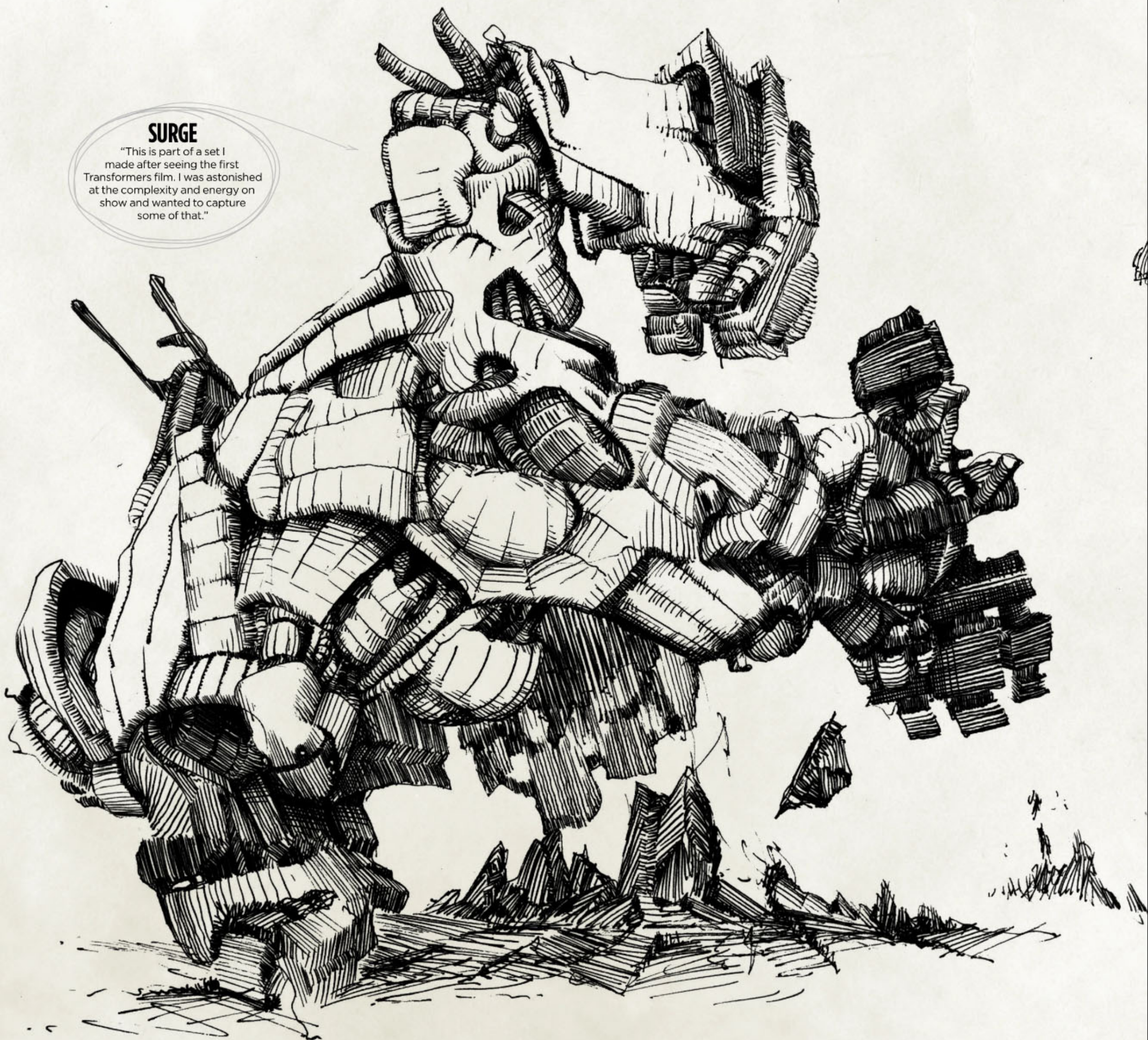


Based in Cape Town, South Africa, Hendrik is a self-taught professional artist, choosing this career after purchasing his very first copy of 2000AD in 1995. Being South African to the core, growing up during the stormy 1980s and the major political transitions of the 1990s has played a major part in his development, both personally and as an artist.

hendrikgericke.blogspot.com

SURGE

"This is part of a set I made after seeing the first Transformers film. I was astonished at the complexity and energy on show and wanted to capture some of that."



SUIT

"This is a loose sci-fi type scribble of a girl in a mech suit, if you can figure it out! There's a finished digital wash version online if you care to go looking for it. Or drop me a line and I'll send you the link."



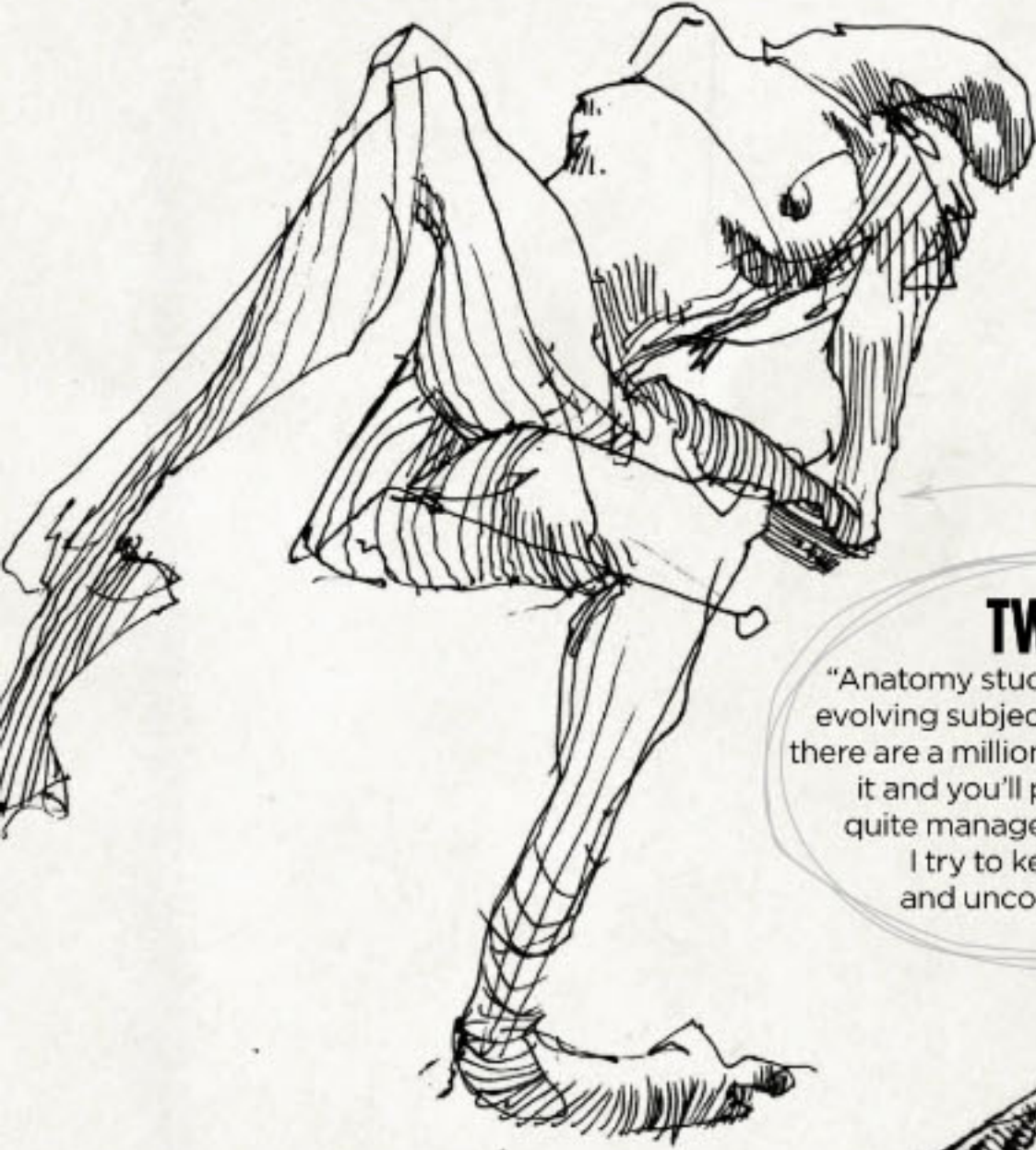
BOOTH

"This drawing was part of a set for a local university's annual magazine. The theme was The Superhero, so I had fun with the old stereotypes."



TWIST

"Anatomy study is a constantly evolving subject for me, because there are a million ways to approach it and you'll probably never quite manage to pin it down. I try to keep it loose and uncomplicated."



LOAD

"I stole this idea from a Navy poster of a fully laden cartoon SEAL which reads 'The Only Easy Day Was Yesterday'. I live by these words."

DEPOSITORY

"This is part of a set, which comprises loosely themed civic structures in a hypothetical (and very stylised) town."

"Anatomy study is a constantly evolving subject for me, because there are a million ways to approach it"





LEAP

"A figure from my very first exhibition. This character came to me after seeing the Sam Mendes film Jarhead. As something of an unguided missile, the film's lead and this character certainly reflects how I felt at the time!"



LAUNCH

"Another piece from the Superhero set. I was looking to convey a sense of near-uncontrollable energy within a still frame, so used the pillar of fire we see in shuttle launches to create the effect."



CLIFF FACE

"Another structure drawing that employs natural shapes as a jumping-off point. This stems from my love of natural shapes, architecture and children's book illustrations."

BAOBAB

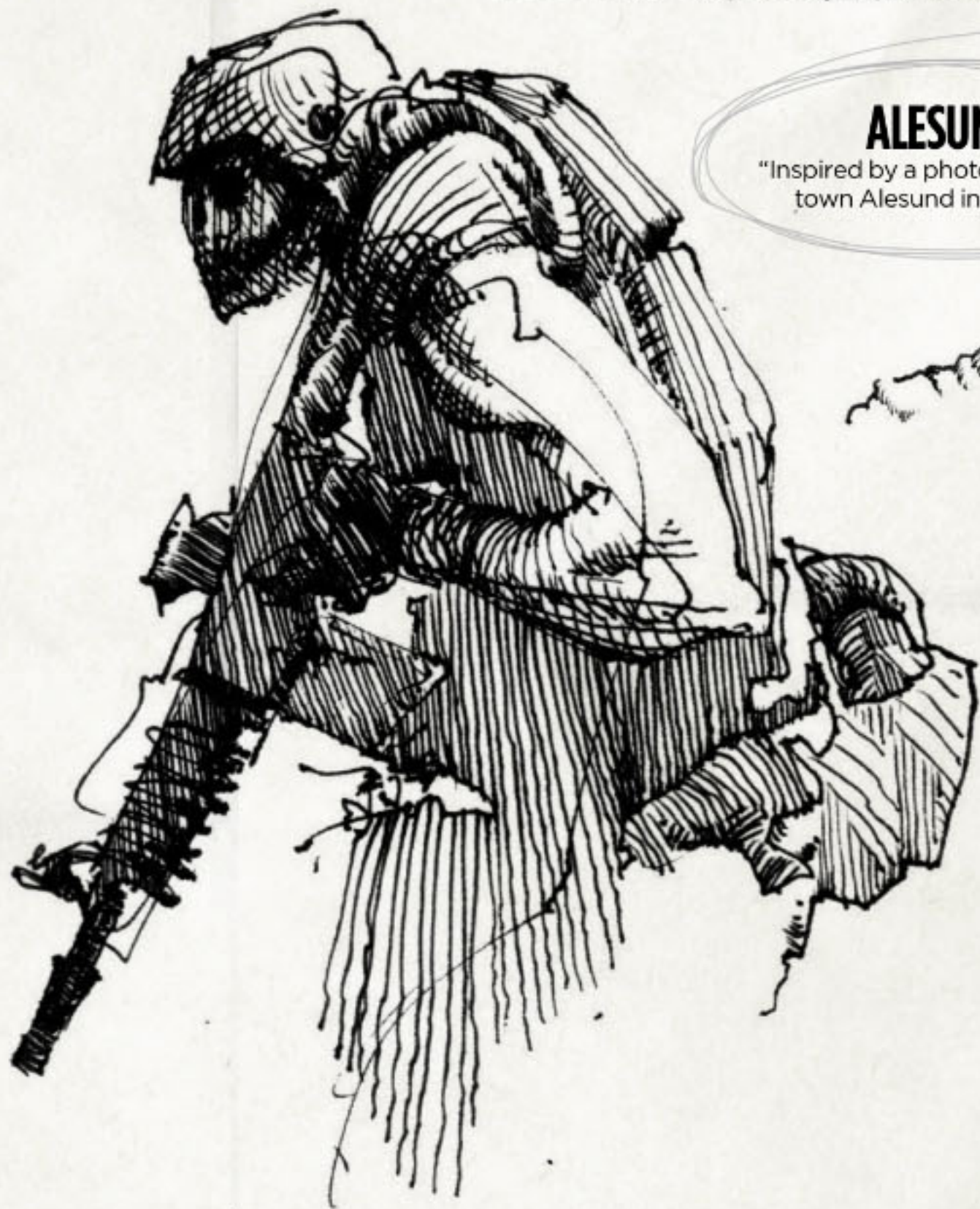
"I used the intriguing shape of the African Baobab as a starting point for one of my structures, which tend to be rooted in organically chaotic shapes."





ALESUND

"Inspired by a photo I saw of the town Alesund in Norway."



SPECTRE

"This ghost-like reaper is drawn from the powerful opening scene of David Ayer's film Harsh Times."

TUMBLE

"Another one of my hyperactive robot drawings."

"I love natural shapes, architecture and children's book illustrations"



Cody Gramstad

We flick through the dark and sometimes twisted sketches of this California-based artist

Artist PROFILE

Cody Gramstad



With two self-employed artists as parents, Cody's artistic career has had the ideal grounding.

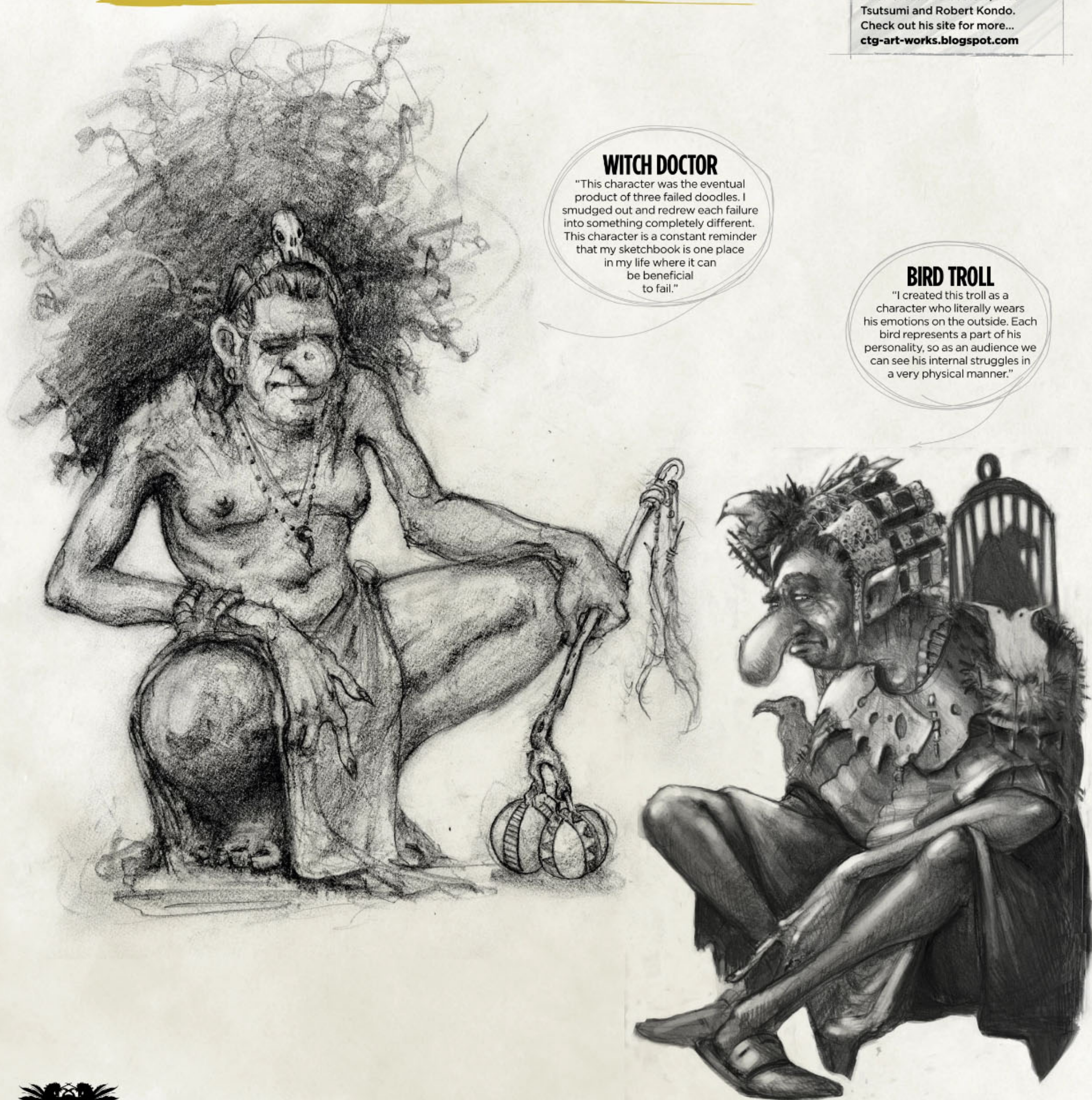
Venturing into digital art after leaving Washington, Cody started studying at San José State University, which he graduated from in Spring 2013. In the same month, Cody was a digital painting intern for a short film directed by Pixar Creative Directors, Dice Tsutsumi and Robert Kondo. Check out his site for more... ctg-art-works.blogspot.com

WITCH DOCTOR

"This character was the eventual product of three failed doodles. I smudged out and redrew each failure into something completely different. This character is a constant reminder that my sketchbook is one place in my life where it can be beneficial to fail."

BIRD TROLL

"I created this troll as a character who literally wears his emotions on the outside. Each bird represents a part of his personality, so as an audience we can see his internal struggles in a very physical manner."





BAD SANTA

"If he were real, I can almost assure you that your parents wouldn't let you go anywhere near a man who makes his living by breaking and entering your house and wanting children to sit on his lap."



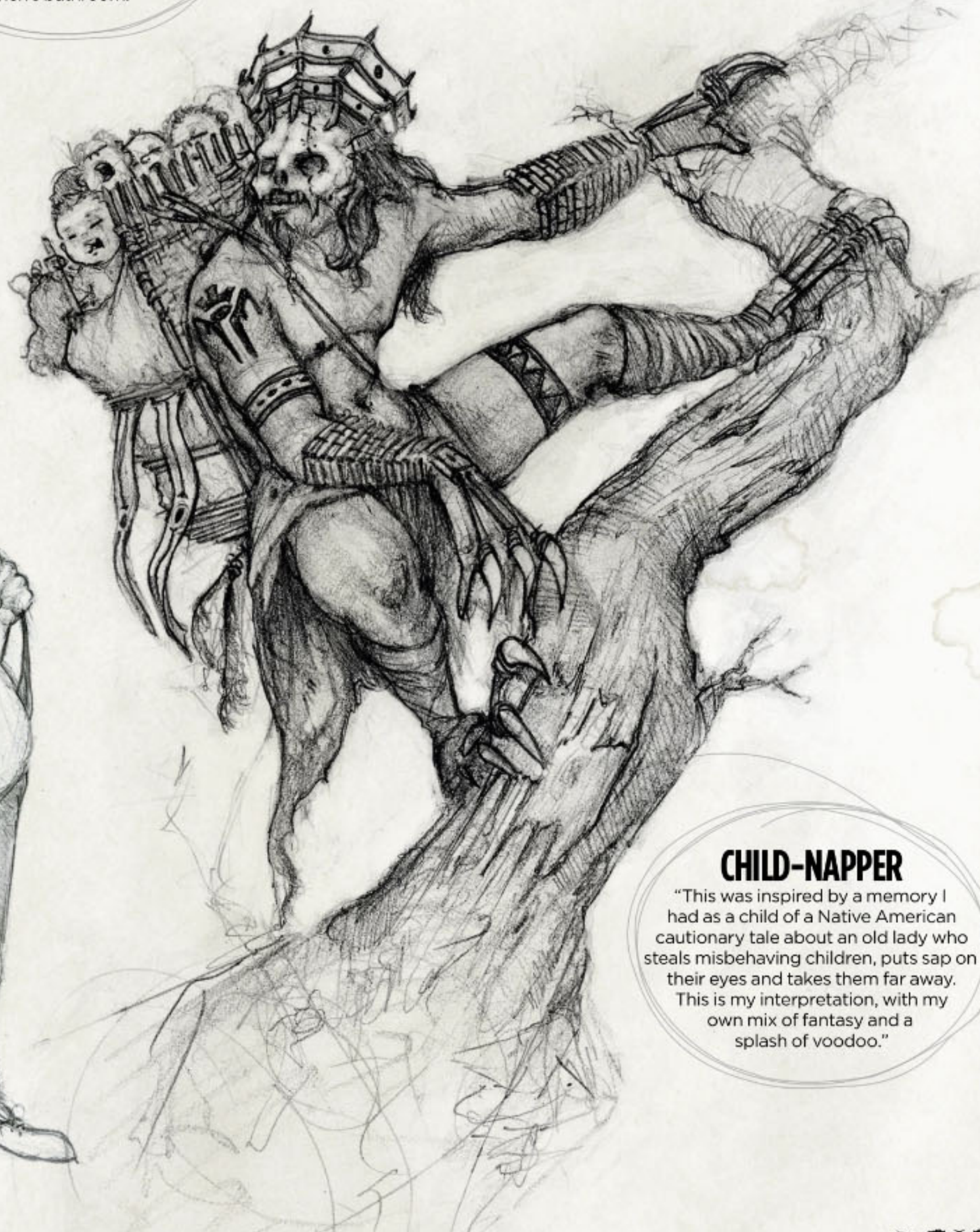
"My sketchbook is one place in my life where it can be beneficial to fail"

HIDDEN INSPIRATION

"It's truly amazing the places you'll find inspiration. This bizarre little character actually came from a silhouette created by a nasty water stain I noticed in the San José State men's bathroom."

MIDDLE-AGED CASANOVA

"Ugly people are so much fun to draw. The fatter and sleazier they get, the more personality and character you can put into their features. Living in the city, I get the opportunity to see and draw people like this all day long."



CHILD-NAPPER

"This was inspired by a memory I had as a child of a Native American cautionary tale about an old lady who steals misbehaving children, puts sap on their eyes and takes them far away. This is my interpretation, with my own mix of fantasy and a splash of voodoo."

ENT

"This chap may have thick skin, but he's also got a gentle heart."

"When you have artist's block, there's an easy solution: draw a monster"



GENIE

"This is inspired by Disney's Aladdin soundtrack. I often listen to film music as a way to get the creativity flowing."

BEASTIE

"Whenever you have artist's block, there's an easy solution: draw a monster. Producing such creatures is a great way to relax. You can forget about anatomy or any other expectations and just have fun with what you're creating, because there's no right or wrong way to do it."



ISLAND FISHERMAN

"This is an original pencil sketch of an island fisherman that I did for my portfolio. I designed a functional suit for this character to be able to wade out into shallow waters and use nets to gather the fish."



TAKING THE KIDS TO THE BEACH

"This is a light-hearted sketch of a happy family from a rather twisted perspective."

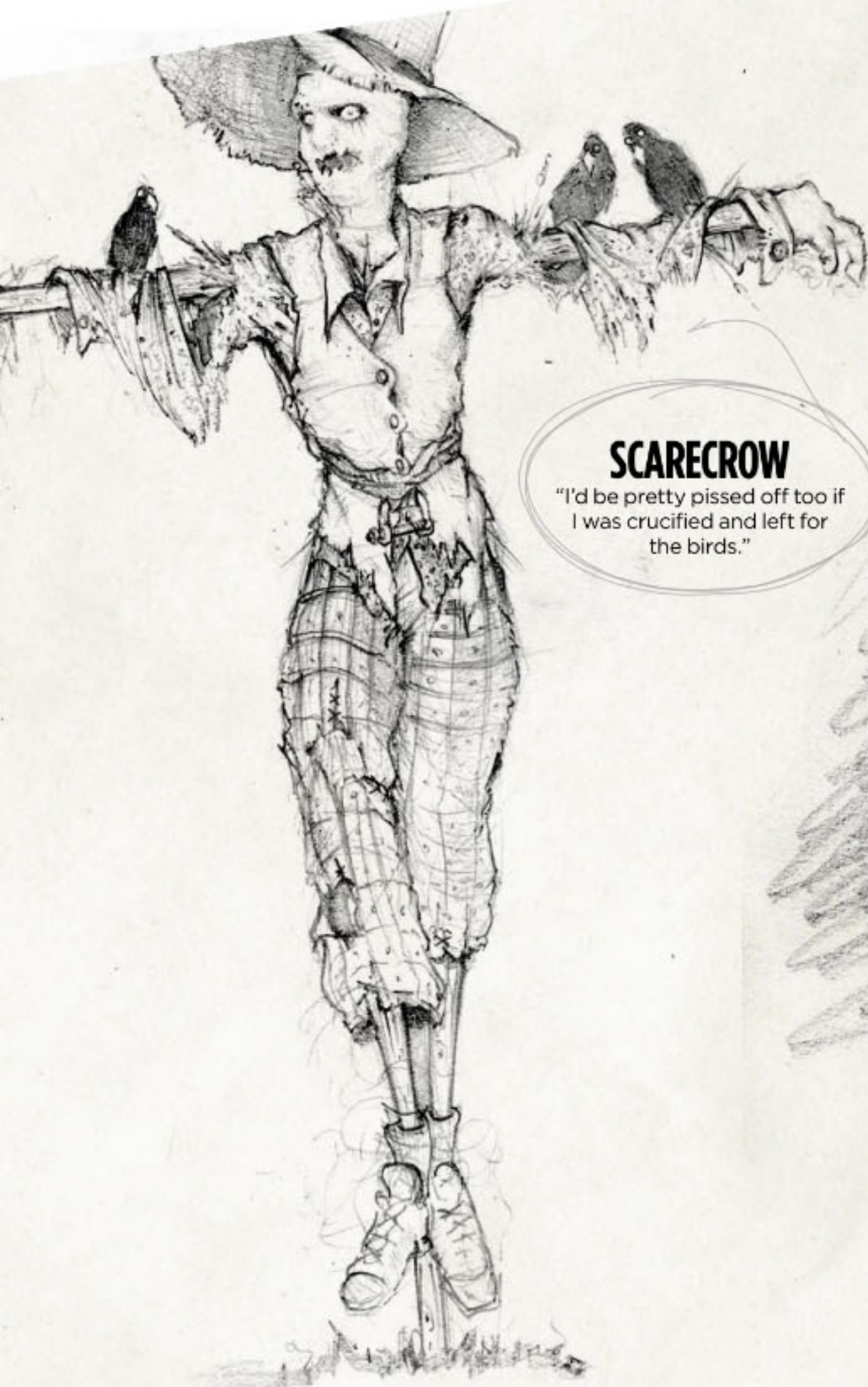


THE UNEXPECTED HIPPIE

"This drawing started as unconscious scribbling of geometric shapes. As I kept drawing, the character began to look more and more like a hippie from the Triplets of Belleville universe."

GESTURE

"Loose gestures fill almost 90 per cent of my sketchbooks. Gestures are the most important stage of drawing. If the drawing doesn't feel right at these early stages, then it never will."



SCARECROW

"I'd be pretty pissed off too if I was crucified and left for the birds."



Artist PROFILE

Chris Hawkes



Chris got his start working on SNES games in Salt Lake City back in the 90s, then moved to NYC to pursue a freelance illustration career, painting trading cards for Marvel while doing video game contract work. So far he's worked for Acclaim, Westwood/EA, Beyond Games and Sony. He's now at Bally Technologies.
www.chawkes.com

CORUSCANI OGRE

"Ballpoint pen sketch done while working on the Wizards of the Coast book, Star Wars Ultimate Adversaries."



Chris Hawkes

We take a look at the monster magic within Chris' sketchbooks...

CORUSCANI OGRE (DETAIL)

"No two ogres look alike, which gave me the chance to mix things up each time I drew one."

*exaggerate
claws, everything.*



VENOM

"The original as it appears in my sketchbook."

VENOM (EDITED)

"This was drawn, coloured and used for a six-foot tall banner, which I displayed at my booth at the San Diego Comic-Con in 2007."





"There was no under drawing.
 It is what it is —the bastard
 child of a sick mind"

CROM

"This is the granddaddy of my sketches and frankly a pain in the ass, though I still had fun doing it. It's 11x17 inches and was done at the request of Jonathan Wayshak for an art show in San Francisco called Crom. There was no under drawing. It is what it is - the bastard child of a sick mind."



HEADS

"Ballpoint pen head concepts. I love doing these - they're always invaluable when I end up having to do character concepts in a pinch. Sometimes there's a perfect fit, but I usually use them as a springboard for an entirely different character."



TOTEMS

"My goal here was to flatten out the forms of the face, which I do when I get in a slump and need a new direction."



BATWING

"I sketched this montage of images after reading the Death Dealer book series, using a Paper Mate ballpoint pen."



WIZARD MONTAGE

"This is a rough montage of images inspired by book two of the Death Dealer series, by James Silke. It was done in ballpoint pen, then smeared a bit with a Prismacolor cool grey marker in an attempt to speed up the process of making larger dark areas (I won't make that mistake again)."

DON'T LOOK BACK

"This is a character montage that I developed for a personal project."



STAIRS OF THE GODS

"I read Death Dealer book three, then did these roughs, depicting a staircase of waterfalls."



"Ballpoint pen heads are invaluable when I have to come up with character concepts"

Jennifer Healy

We've got a case of paramnesia, where our dreams are crossing over into reality – and we like it

Artist PROFILE

Jennifer Healy



Jennifer's elaborate illustrations first caught our attention way back in issue 82, where we crowned her our FXPosé

Artist of the Month. Much of Jennifer's style is founded on the storytelling qualities of colour, whether painting digitally or using traditional mediums. Music, fashion and melancholia often play an important role in her work.

www.jennifer-healy.com

CHOICES

"These digital sketches were done in Photoshop, mostly consisting of surrealism and fashion designs. I like to put them all together like this – it makes it easier to decide which one to work on first."

MEMENTO MORI

"This portrait sketch was done in Photoshop. The fully painted version is a bit different and the concept changed slightly."

FAROUCHE

"I wanted to create a dream-like environment with this digital sketch. Surrealism and a bit of an Art Nouveau influence were incorporated."



"I like to put my designs together like this - it makes it easier to decide which one to work on first"

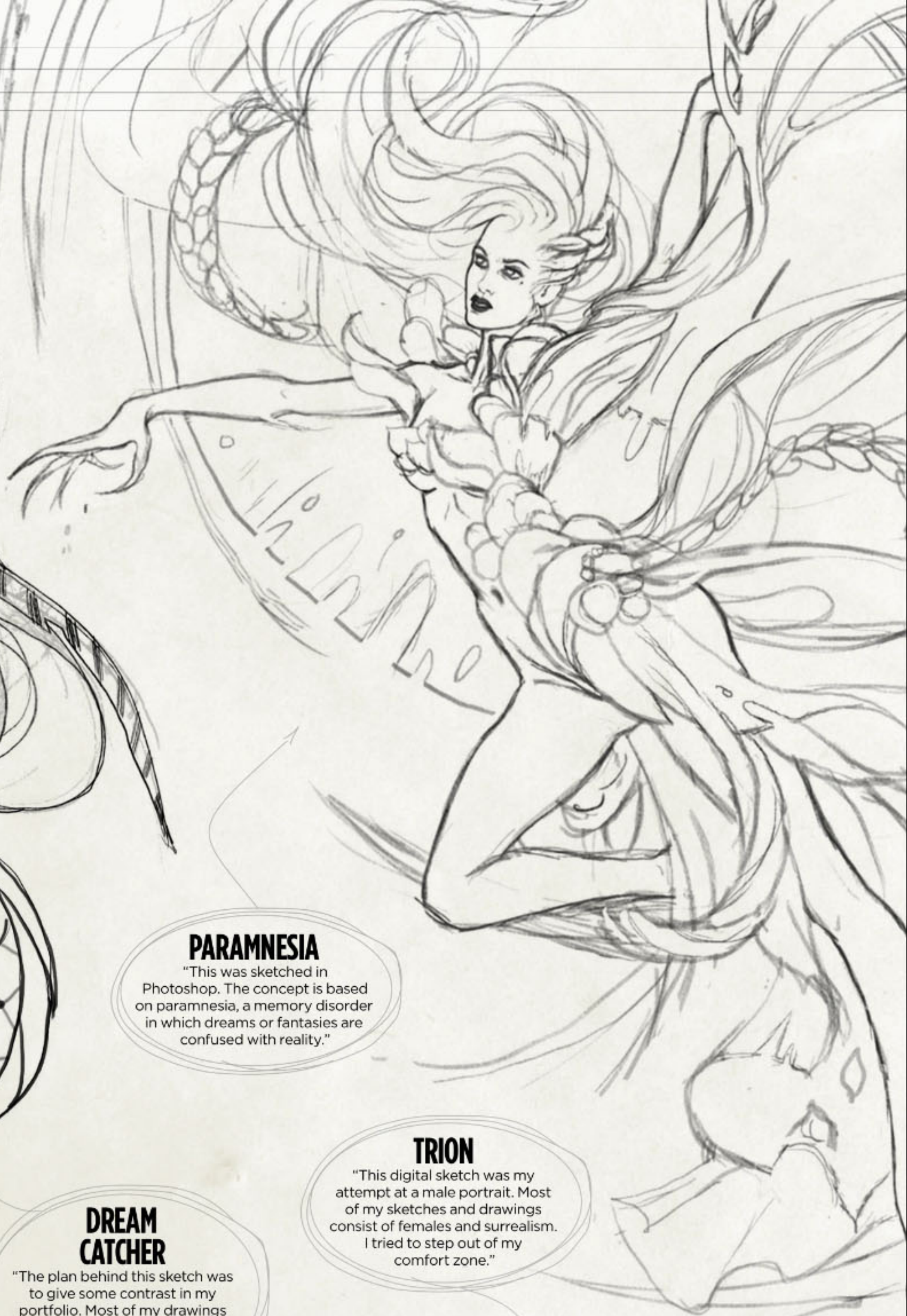
VINTAGE SEA

"This digital sketch has some sea-like elements mixed into the design. This sketch represents a more fashion-like concept."



MANNEQUIN FACTORY

"This digital sketch was inspired by a song called Mannequin Factory. I plan to add muted colours to the painted version. Sketched in Photoshop."



PARAMNESIA

"This was sketched in Photoshop. The concept is based on paramnesia, a memory disorder in which dreams or fantasies are confused with reality."

DREAM CATCHER

"The plan behind this sketch was to give some contrast in my portfolio. Most of my drawings have a dark undertone to them. The final version was fairly different."



TRION

"This digital sketch was my attempt at a male portrait. Most of my sketches and drawings consist of females and surrealism. I tried to step out of my comfort zone."

"Most of my drawings have a dark undercurrent to them..."

FISHTAIL

"This is a digital sketch. I've always loved the way fishtail braids look and decided to take the concept a little bit further."

"I think with the
pencil. Design comes
out on paper, not
in your mind.
Less thinking,
more drawing!"



Marc Taro Holmes

Prising open the subconscious mind of an artist living in a world of emo Medusae

Artist PROFILE

Marc Taro Holmes



Concept artist, art director and constant sketcher. Marc works in the video games business designing

creatures and characters for fantasy roleplaying games. He got his start at art directing the Dungeons and Dragons RPG Neverwinter Nights. Stop by his sketchblog to see his latest work. <http://tarosan.wordpress.com>



HANDS OF KALI

"Fan art for The Hands of Kali, a tribal bellydance group based out of Seattle. They're a great inspiration for costumes!"



BARBARIAN COSPLAY

"Outside of work I'm always experimenting with fantasy archetypes. This is a take on a leaner looking Barbarian... something less pro-wrestler, more angsty emo-hero..."

MEDUSAE

"I'm kind of obsessed with drawing Medusae. Not sure where it comes from. I mean, I love drawing the female form, and I love monsters, so I guess they're the perfect thing. These are from a little storyboard on the infighting and infidelities inside your typical Medusae Harem. It's got to be rough sorting out the pecking order. I think the King kind of regrets taking some bad advice here..."



"I have artistic A.D.D. I'd rather sketch for a hundred hours than work on the same painting for 40..."

"I'm a late bloomer - I always knew I would draw, but damned if I was going to do any bad drawings. I was waiting for the skills to magically appear..."

DEMON CENTAUR

"Don't let anyone say I only draw Medusae. There was a week or two there where it was all Demons! I keep hoping it'll be all Zombies next. This Hermaphroditic Siamese-twin Centaur is just one of those everyday characters in my little world."



DANDY

"Wikipedia says: 'A Dandy (also known as a beau, gallant or flamboyant person) is a man who places particular importance upon physical appearance, refined language and leisurely hobbies'. I guess I resemble that remark..."



EMO COSPLAY

"Ah, who can get tired of the Gothic Lolita? Soulful eyes and dead flowers in her hair... never gets old! I can draw winsome vampire girls all day..."

Tuomas Korpi

Illustrator Tuomas creates concepts for marketing, so is a dab hand at sketching quick concepts. See for yourself...

Artist PROFILE

Tuomas Korpi

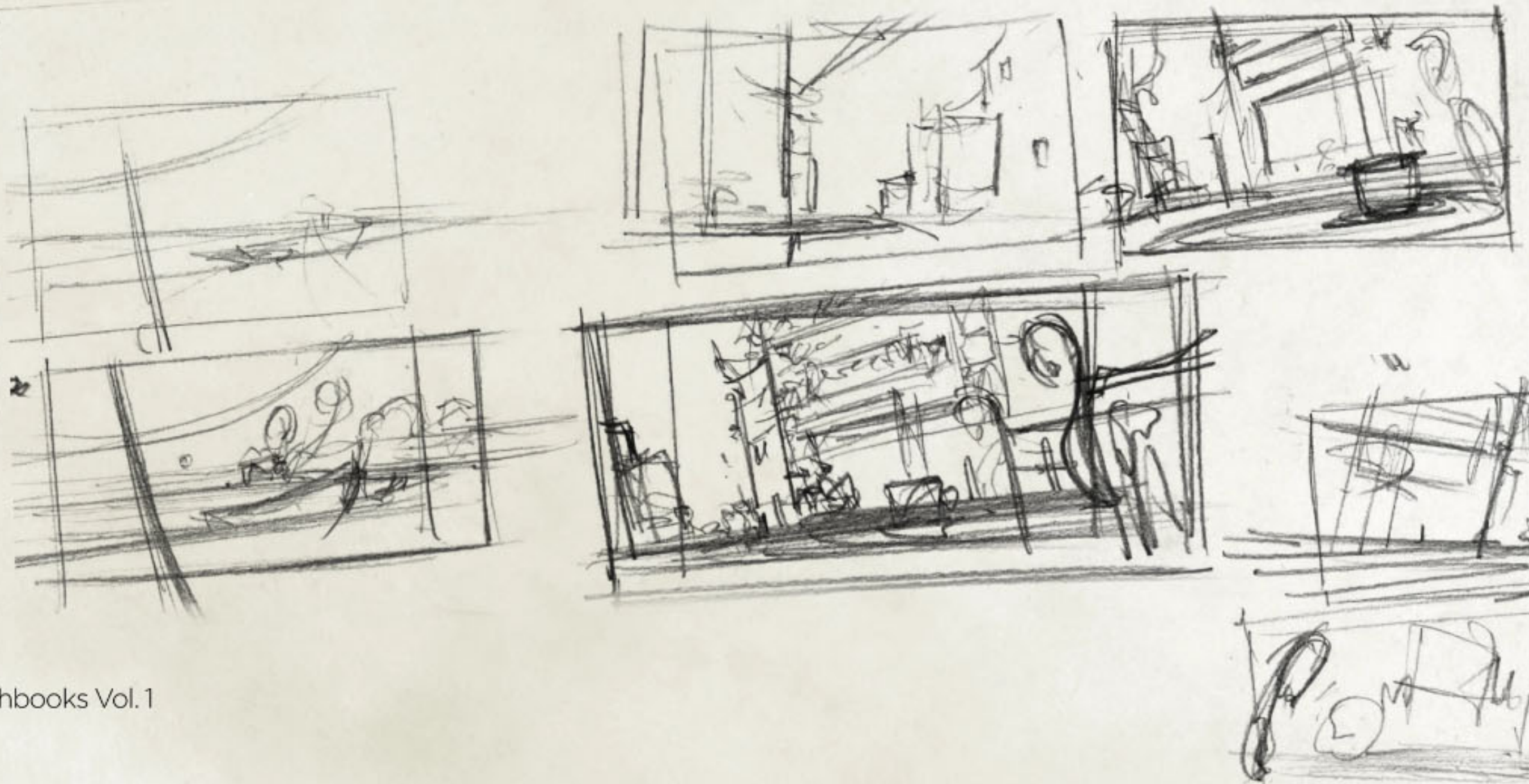


Tuomas is a production designer and illustrator from Finland. He has worked professionally in entertainment and VFX since 2005, and now has his own animation and illustration studio, Piñata. Most of the work he does is concept art or marketing illustration, and his clients include major VFX and gaming companies, individual directors and ad agencies.
www.tuomaskorpi.com



NEWS FROM THE HORIZON LINE ART

"A more developed line art drawing of one of the thumbnail sketches on page 80. Sometimes I scan the thumbnail on a computer and start refining the line art in Photoshop, and sometimes I prefer working with pen and inks."





TREE AND A CAULDRON

"Just something more carefully rendered. I like to do this every once in a while."

"I try to think of the big picture right from the start. Rarely do I go straight in"

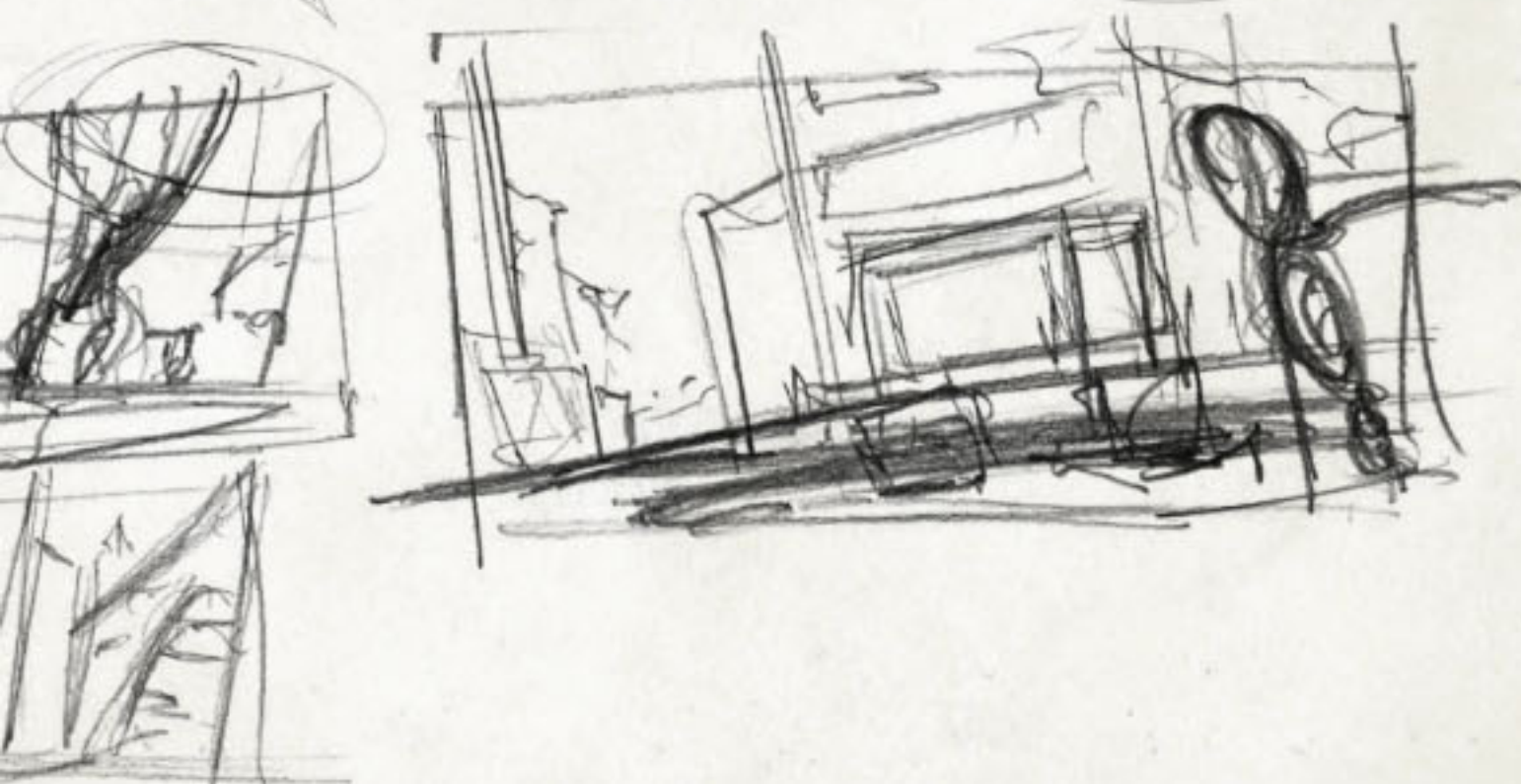


THUMBNAIL EXPLORATION

"Some super rough thumbnails, exploring composition. My sketchbook is pretty much filled with this stuff. I try to always think of the big picture right from the start. Rarely do I go straight into drawing or thinking of the design."

VROUW MARIA

"A digital colour and lighting sketch for a painting of Vrouw Maria, a Dutch merchant ship in the 18th century. I usually start my more finished illustrations with these rough sketches to block in the lighting and key colours."

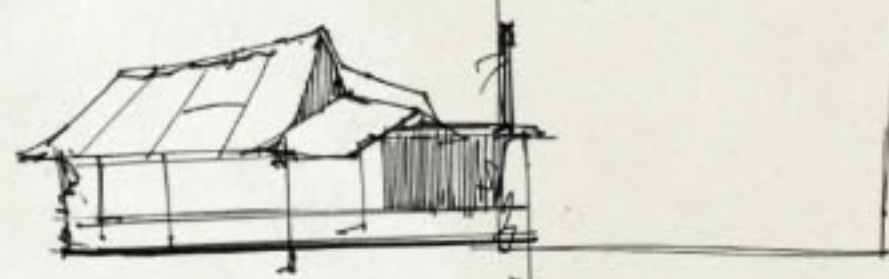
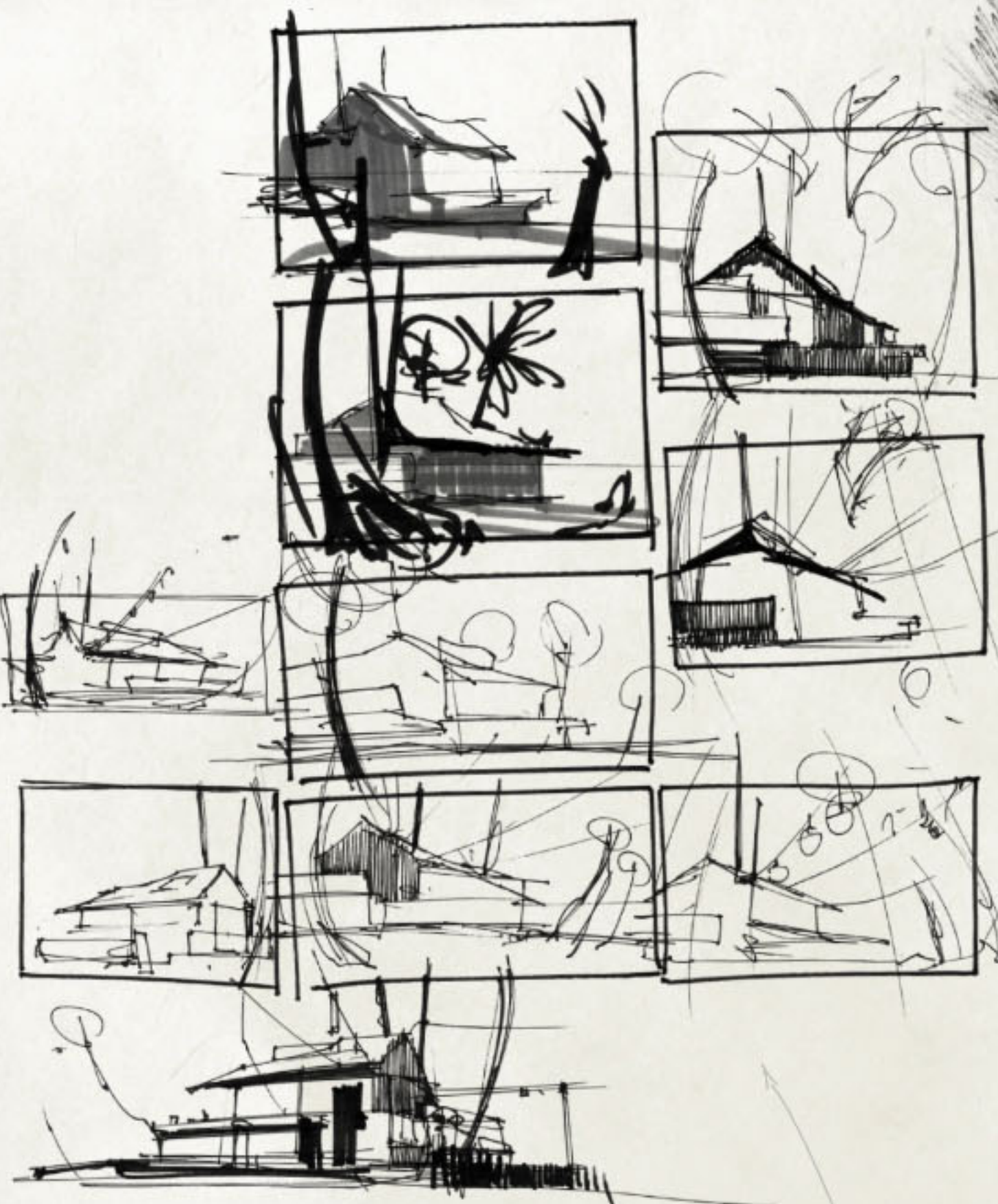


MOLESKINE

"Here is a set of sketches from one of my Moleskine sketchbooks. My sketchbooks are usually more like notebooks for scribbling down random ideas and madness than full of beautifully rendered and illustrated stuff."

NEWS FROM THE HORIZON THUMBNAILS

A set of thumbnails and composition studies that later became the painting News From The Horizon. I usually start out by making these small matchbox size sketches to explore the composition of a painting.



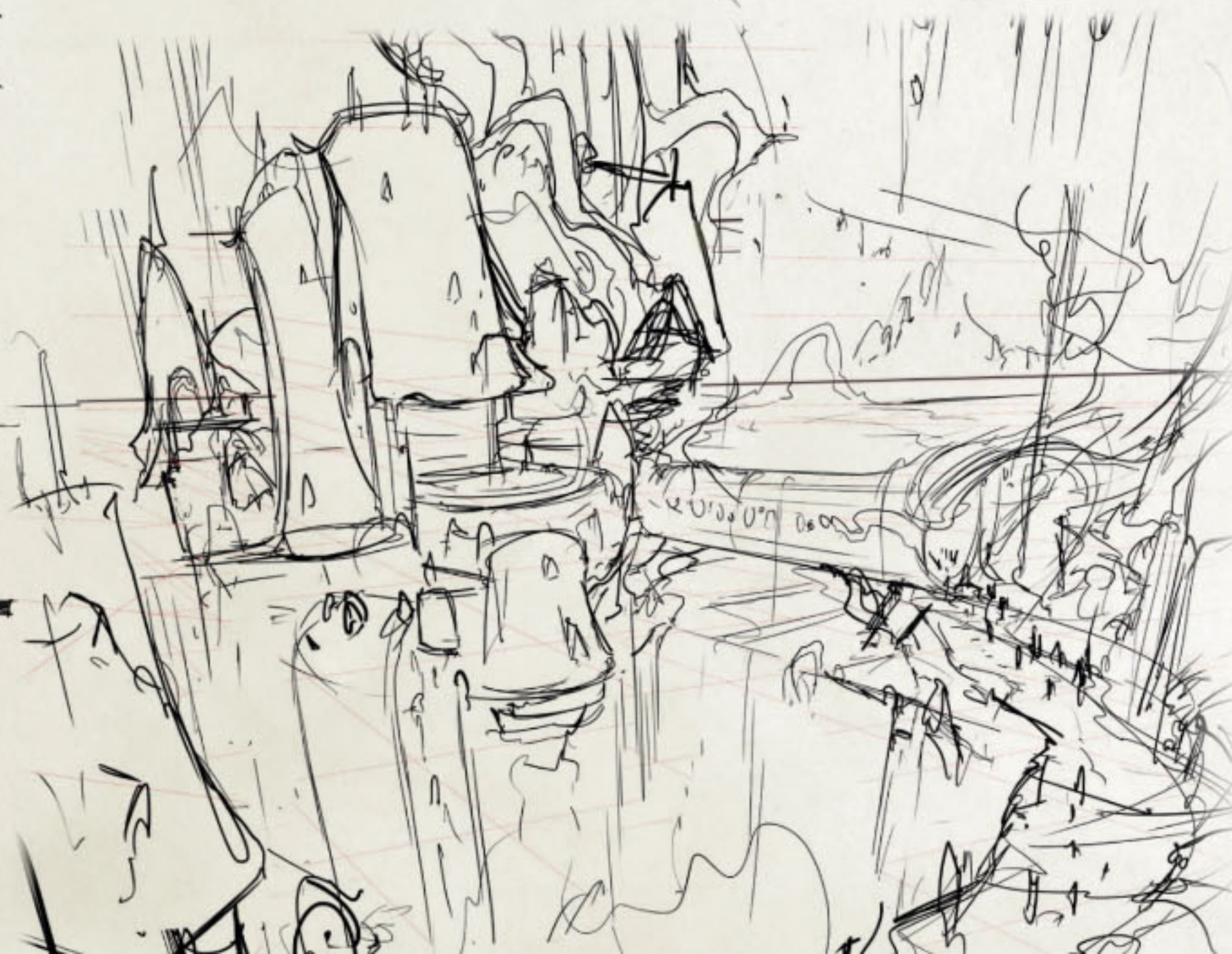
BEACH BAR THUMBNAILS

"A set of thumbnails and sketches for my beach bar image. I wanted to explore the volume and shape of the beach hut before moving into more detailed drawings."



HOMETREE

"A base lineart for another painting I've been working on lately. This time it's all digital, which makes it easier to change elements and rearrange composition."



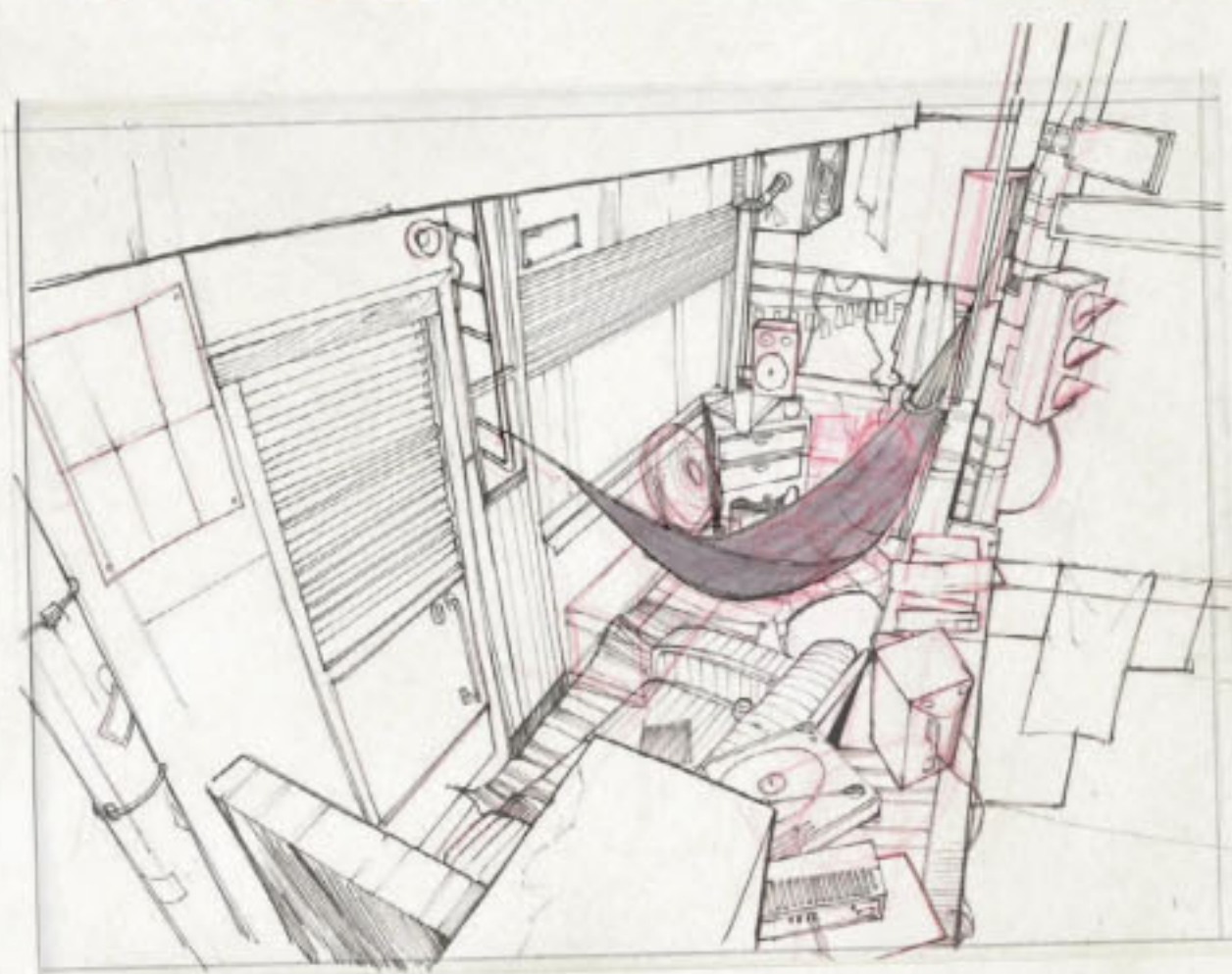


"I feel doing the base lineart in a natural medium gives you a more organic approach"



GOUACHE STUDIES I

"A set of gouache thumbnails I did at our summer place. I haven't painted much outdoors, but it was great fun and I should do it more."



BALCONY HAMMOCK

"A more detailed drawing or sketch for this balcony sweetspot painting I've been working on. I feel doing the base lineart in a natural medium gives you a more natural or organic approach, which works great with certain styles or themes."

GOUACHE STUDIES II

"Another gouache study from this summer. It's always interesting to see the subtle changes in colour while you paint, and how the palette can vary and change depending on the movement, light situation and all the other variations nature has."

Jeffrey Lai

Demons, zombies and 'real-life' faeries all feature in the sketchbook of this imaginative New Zealander

Artist PROFILE

Jeffrey Lai



Jeffrey is an illustrator who's worked for Wizards of the Coast, Paizo Publishing, Alderac Entertainment Group and

Fantasy Flight Games. "I like the idea of other worlds and places unknown to us," he says, "which is why I tend to like drawing travellers, demons and spirits." The artist is freelancing, but plans on getting into other areas of the creative field on a full-time basis.

www.jeffrey-lai.blogspot.com

SPARE MOMENT

"This is what happens when you give me a pencil and let my mind wander around! I very much like surreal environments! The idea of spirits and ghosts flying around really intrigues me."



"This is what happens when you give me a pencil and let my mind wander around!"

BUTCHER

"After seeing the videos and art for Diablo, I started thinking up my own monsters. Here's the Butcher who collects eyes to replace his own, using his giant cleaving knife. He experiences a lot of wear and tear."

REAL-LIFE FAERIE

"This is my interpretation of a faerie. I like to think someone just misinterpreted faeries in fables and stories. They could have been insectoid creatures that flew too fast for the normal person to see clearly."



EARTH

"My take on an earth elemental. I like the idea of it spewing lava and using it like hands, being manipulated freely. I thought it would be more interesting than a big chunk of earth."

FALLEN ANGEL

"I wanted to give her a sense of foreboding doom. The headset was inspired by traditional Chinese hair ornaments."





DEATH DEER

"In the deep forests, a deer has been deformed by the hellish conditions it has had to deal with. It's become a carnivore and isn't so keen on sunlight."



AN ASSORTMENT OF DEMONS

"Otherworldly demons and spirits! I love the spirit with the four legs and a lantern for a head - it just seems so bizarre! The spider demon reuses its victim's faces as spoils of war."

CROSSING THE BOUNDARY

"This was inspired by Hayao Miyazaki's films, Spirited Away in particular. Here there are two children about to cross the boundary into the spirit world."



DEMONS AND SPIRITS

"Here are more demons and spirits that I'd like to populate my world with. Giant tree spirits who would roam the forests almost like caretakers. Sky dragons! Mysterious beings! Ghostly possession!"



PARASITE LUNCH

"Here a parasite has taken over the victim's body and eaten it from the inside. Not much of the original remains. The parasite has a poison dart tongue to sting and wound, which knocks the host unconscious."



DRAGON WARRIORS

"I like the idea of a species of dragon warriors. Here I was just trying to create different types of creatures/lore. Who doesn't love dragons? I'm pleased with how the rendering of his head turned out."



Sam Lamont

We leaf through English artist sam's detailed sketchbook, exploring his intricate fantasy world...

Artist PROFILE

Sam Lamont



Ever since he was a young lad growing up in Carnforth, a small English town, Sam wanted to draw monsters for a living. He studied for a degree in animation and concept art at Glamorgan University in Wales, and is now a freelance illustrator.

www.moonskinned.co.uk

LOFEE

"A race design based on the god Ganesha. I've always been inspired by the imagery of deities and they feature heavily in my work."



"I try to imagine the personalities of the creatures I draw, taking bits from people I know"

CROWN-FLOCK MOONSPEAKE

"He's part of a race of bird-like creatures that no longer have the ability to walk, and so have created elaborate machines to travel in. This one has a device to help him commune with his gods."



CROWN-FLOCK SOCIALITE

"The Crown-Flock believe that they're the most beautiful creatures in the world, and make pacts with gods and demons in exchange for expensive cloth and gems. I had a lot of fun with the headdress on this one."

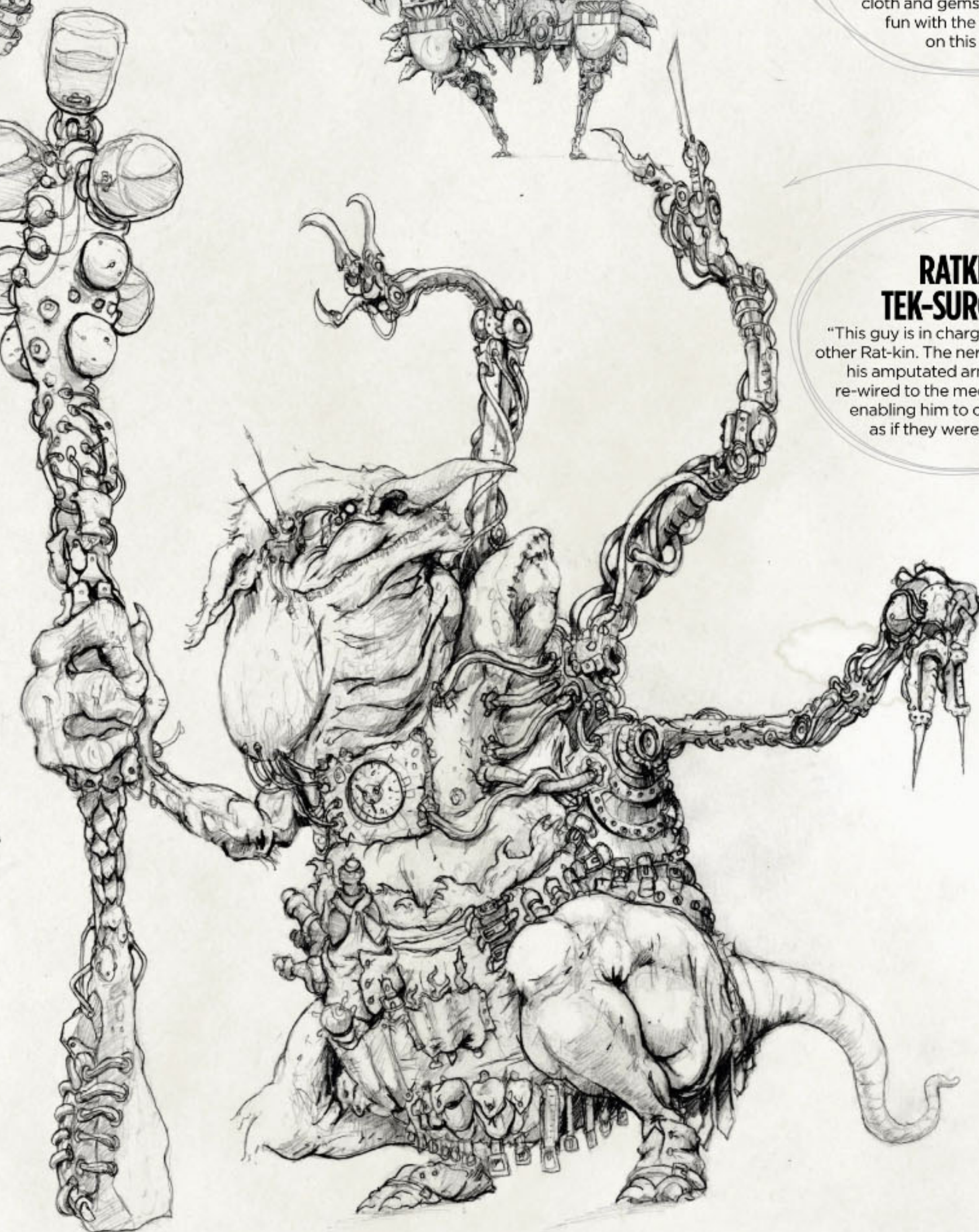
THE DISTENDED

"Some freelance work created for Comfy Chair Games. This guy is a zombie who's become trapped in a large sewer pipe, becoming bloated on the waste that's pumping through it."



RATKIN TEK-SURGEON

"This guy is in charge of enhancing other Rat-kin. The nerve endings from his amputated arm have been re-wired to the mechanical ones, enabling him to control them as if they were his own."



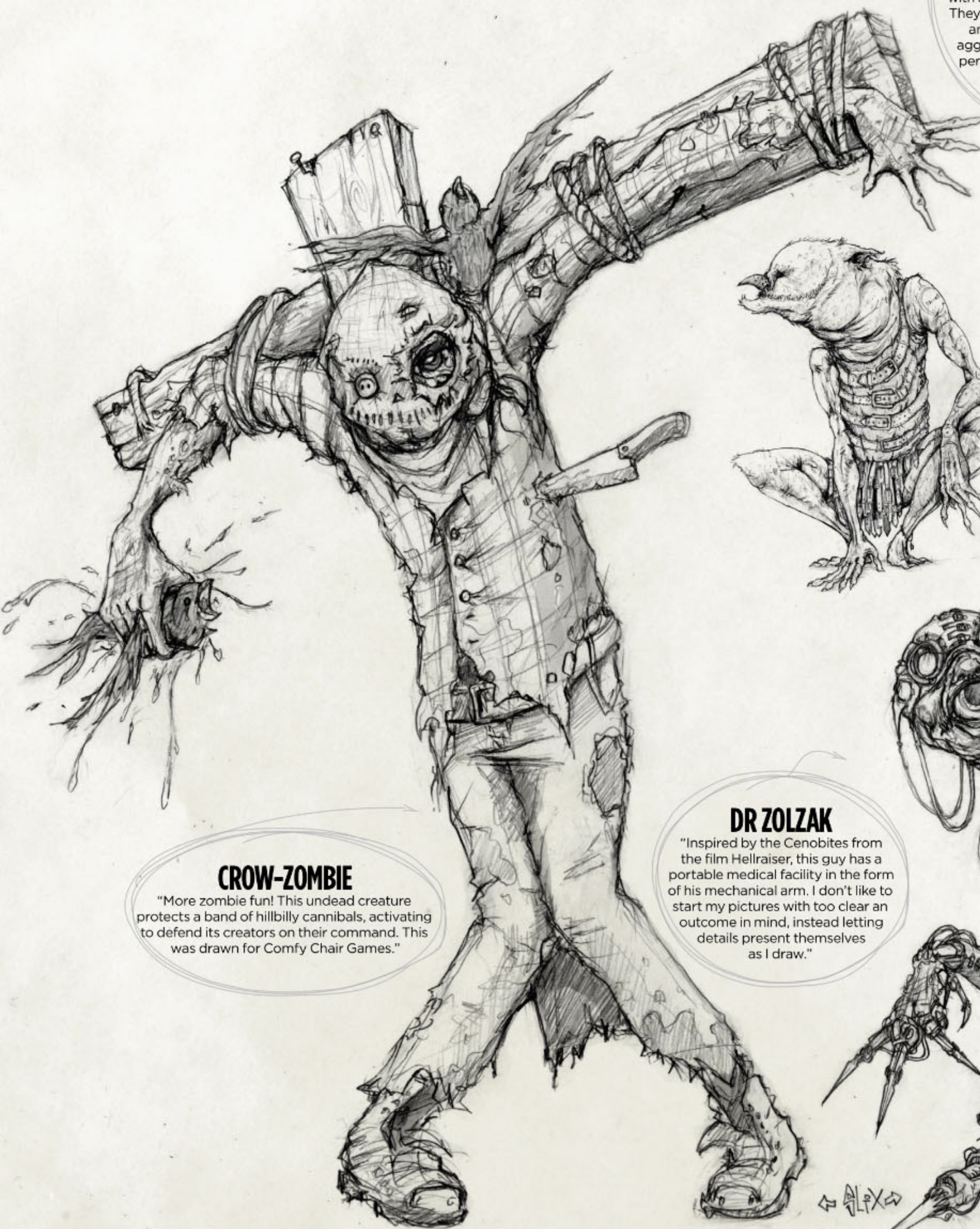
GOBOKIN MECHANIC

"I spent ages trying to come up with an original lizard-based race. They needed to look intimidating and cocky, but not outright aggressive. I try to imagine the personalities of the creatures I draw, taking bits from people that I know."



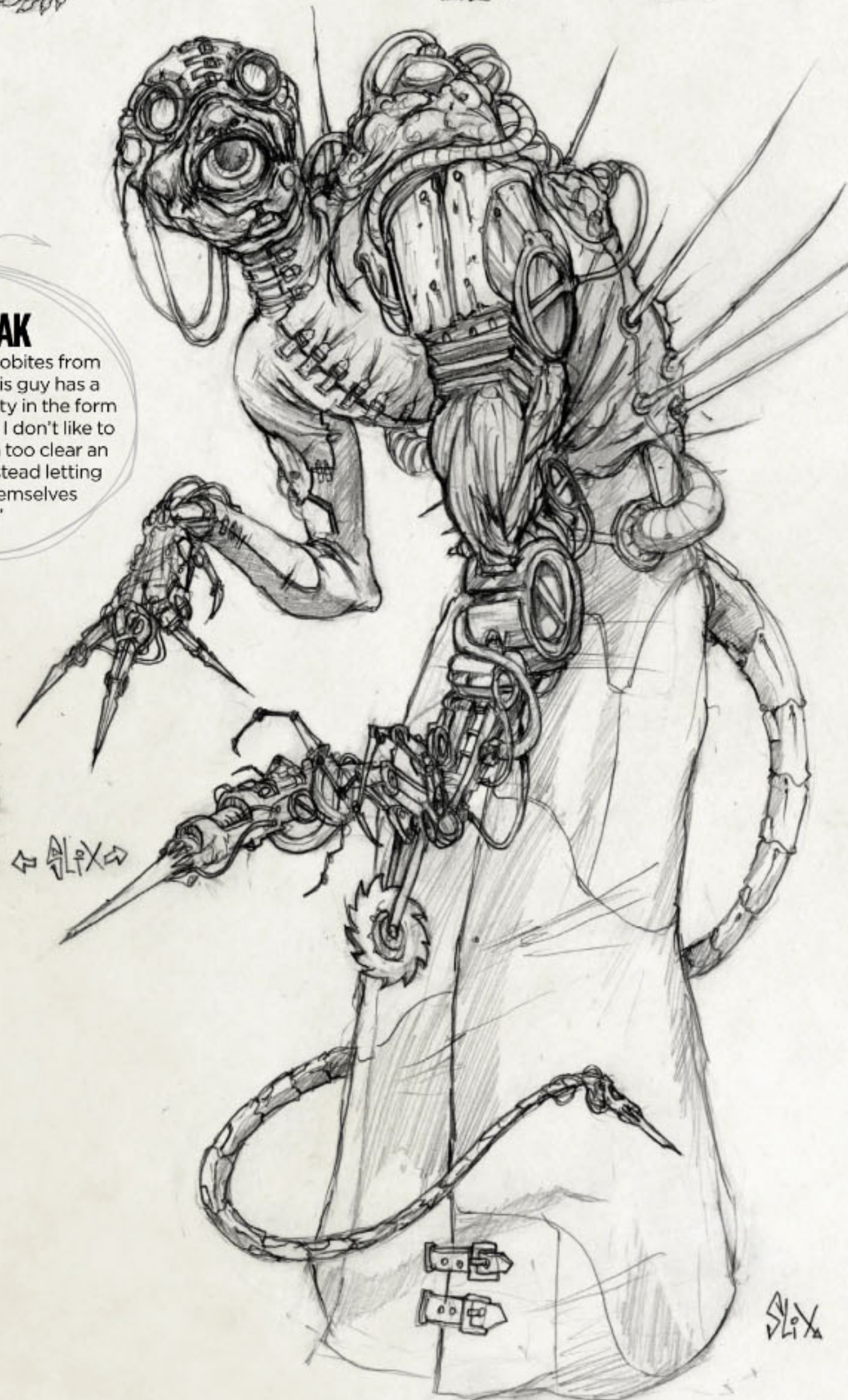
CROW-ZOMBIE

"More zombie fun! This undead creature protects a band of hillbilly cannibals, activating to defend its creators on their command. This was drawn for Comfy Chair Games."



DR ZOLZAK

"Inspired by the Cenobites from the film Hellraiser, this guy has a portable medical facility in the form of his mechanical arm. I don't like to start my pictures with too clear an outcome in mind, instead letting details present themselves as I draw."



"I don't like to start my pictures with too clear an outcome in mind"

PILLAR SOLDIER

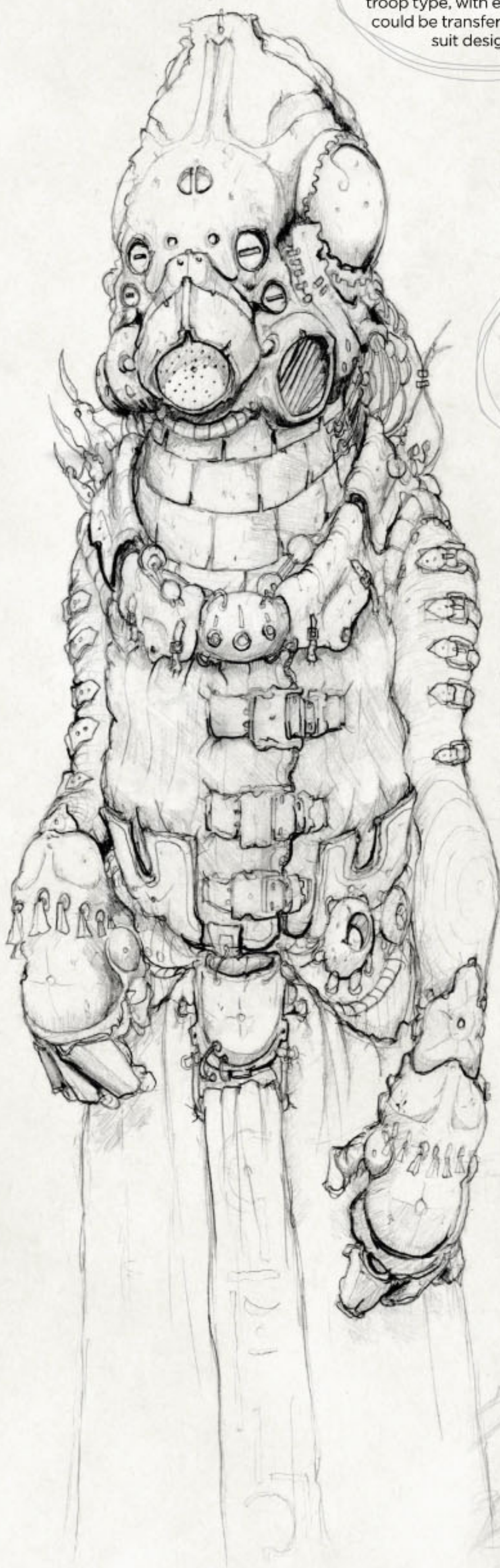
"The pillar are one of the main antagonists in my fictional universe. I wanted a unique look for the core troop type, with elements that could be transferred to other suit designs."

PILLAR PRIEST

"These Pillar wear massive bulky suits, protecting them from the devastating sound waves generated by their weapons."

DAE

"Here's a character from my fictional universe. At the back is the Mongoose, a sentient machine created by the gods of her city. I have spent over seven years detailing my world and creating concepts of the various races, places and people."



Daniel Landerman

The creator of *Dakota Rawhide* reveals his love for one of *Dracula's* brides, Princess Amidala... and Conan

Artist PROFILE

Daniel Landerman



Somewhere along the line Daniel's love for art and stories collided and are now inseparable. "Hence my tendency to strive for

both mood and narrative in all my work," he says.

Right now Daniel's a freelance illustrator and sketch artist living in New York, working on advertising, videogame and promotional art, and storyboarding TV spots. He's also worked as a film concept artist, doing character design and matte paintings. www.artdl.com



05 NATIVES

"This was development for a contest that I never finished due to work. But I keep coming back to these sketches and wanting to do something with them if time allows."

07 NATIVES

"I tend toward serious stories; gritty, gnarly at times. But every now and again I love capturing little intimate moments. The two little Skully Squirrels had me smiling as I sketched."



06 NATIVES

"The profile shot is still one of my favourite sketches simply because it turned out exactly as I pictured. It says 'Pixie' to me in just the right way."





NATALIE PORTMAN

"I love you Natalie! 'P' is for Portman! 'P' is for Portman!..."
Okay, so I guess you get the general inspiration for this one."



11_DAKOTA

"I liked the idea that Dakota would have a 'To Do' list: Massage, hairstylist, manicure, cocktail dress, sexy shoes, gunfight, late lunch and so on. The cockiness of knowing she'd be eating later still makes me laugh."

14_DAKOTA

"I'll often print out small frames no more than a few inches. They enable me to compose quickly and in the proper ratio. From here it's easy to either blow it up and trace it off clean, or simply start painting over it in Photoshop."



"Every now and again I love capturing intimate moments"



19 Jan 2010



19 Jan 2010



ÉMILIE DEQUENNE

"Émilie has amazing features. Radiant. Which is why I based Dakota's face on hers. Have you noticed the transparency of the paper? I love it. The shapes that show through just do it for me."

BELLUCCI DAKOTA

"Monica Bellucci, and my character Dakota 'Rawhide' Taylor - one real, one not, more's the pity. There's something really energising about drawing with pen. It's all about having to make very deliberate choices and be right the first time."

10_DAKOTA

"I like to learn about a character by sketching various moods we might see them in. So much can be conveyed by the way a person might stand, depending on how they're feeling at the moment."

ÉMILIE VIKKIB

"I went to a black ballpoint, decided I didn't like it and had to draw Vikki Blows to clear it from my mind. So here's to you England! She's worth every stroke of the pen."



DAKOTA FASHION_01

"I've been rediscovering the blue pencil from my animation school days. The look of the blue lines underneath, but also the way the graphite glides over them is always very satisfying."



DAKOTA FASHION_02

"These are part of a series of Dakota outfits, which are part of my latest sketchbook project. I think it's clear that when I do character design I reference fashion shows more than I reference post-apocalyptic or long-time-ago-far-away anythings."

CONAN

"At some point you just need to draw Conan. This was done at The Original Drink & Draw when it was at the Falcon in Hollywood. I'd been reading Robert E. Howard, caught the bug and had to sketch it."

"There's something energising about drawing with pen"

DAKOTA FASHION

"When I'm initially coming up with a design, I usually snag my inspiration from a single piece of the outfit and then design from there. In this case it was Dakota's belt. It gives me a clear focal point so I can be more aware of contrasting elements."



Vian Lee

Vian is never without his trusty Moleskine notebook, where much of his best work is roughed out

Artist PROFILE

Vian Lee



South Korean-born Vian grew up with a passion for the look and feel of traditional art, and he went on to study visual

design at university. The illustrator has created artwork for video games, movies and plays, while his personal work demonstrates a love for faeries, monster and emotive, often ambiguous portraits.

www.vianlee.cghub.com

GODDESS OF THE DAWN

"This is one of the sketches from my Moleskine that I developed into a digital painting. I was inspired by Eos, the dawn goddess from Greek mythology."

SKETCHES

"Here's a spread from my Moleskine, which features the original drawing of Eos. She contrasts nicely with the many different critters surrounding her!"



"I felt like drawing something beautiful for a change..."

**DANCE
WITH THE WIND**

"I felt like drawing something beautiful
for a change. I referred to a photo
and really wanted to express its
emotional atmosphere."





ORIENTAL THEMES

"I normally use 2B pencils when drafting. Oriental cultures are my favourite theme - especially Korean cultures - but never anything pretty or beautiful."

MONSTERS AND FAERIES

"I also like drawing monsters and faeries. When I start them off as sketches in my Moleskine, I try to base them on real-life observations."



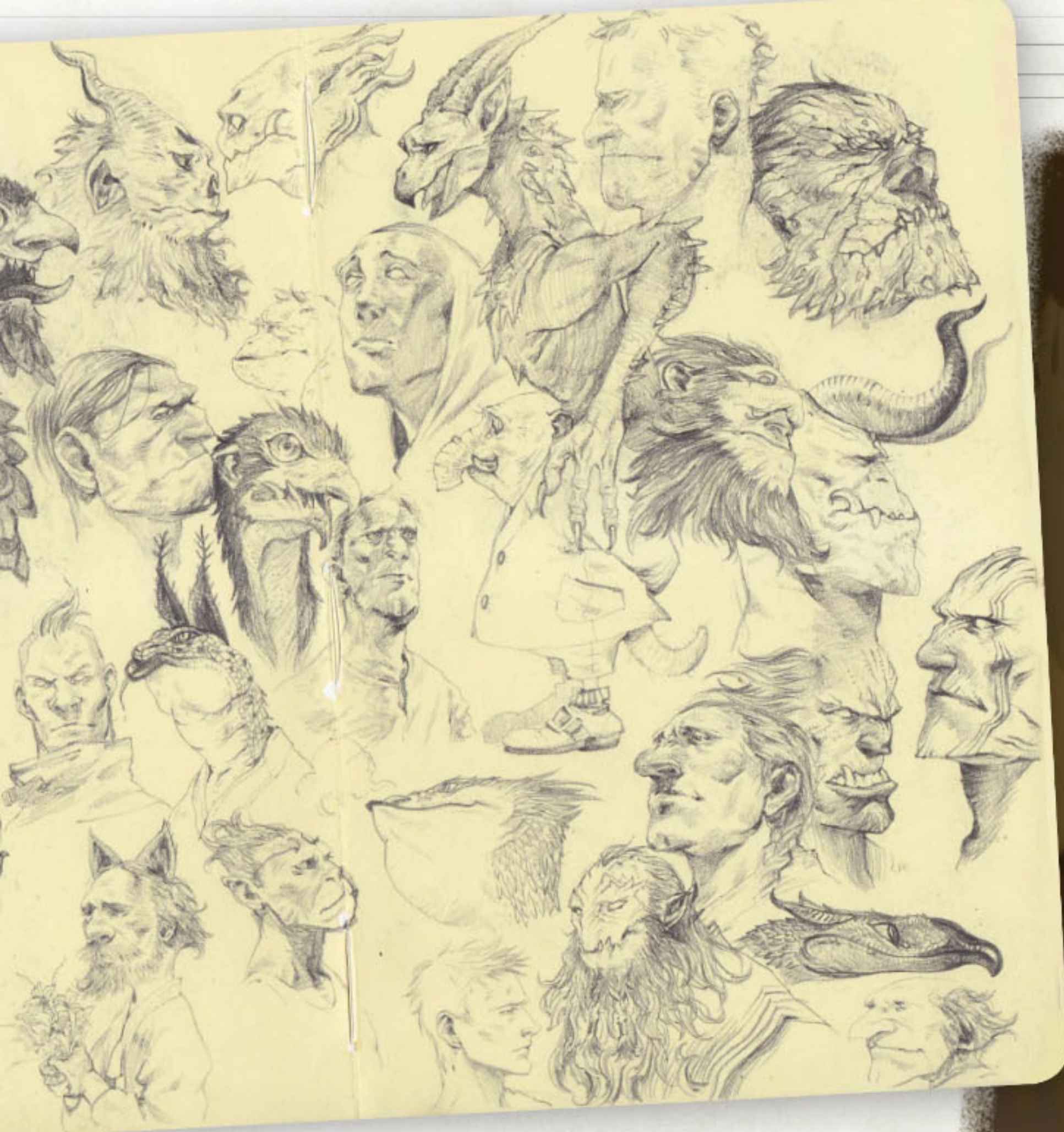
SELF- PORTRAIT

"I like to practise painting faces, and here's one reference model who's always available."



ANOTHER FREE DRAWING

"I don't like to use the eraser in my sketches. I draw each line freely, but very carefully. When I make a mistake I try to incorporate it into the image."



"When I make a mistake
I try to incorporate it
into the image"



OLD FAIRY

"This dwarf gentleman was developed from an old pencil sketch in my Moleskine. I tried to give the piece a classical feel."

OTHERSIDE

"This was a piece to practise facial expressions and scattering light. I referred to a photo, but the mysterious clown makeup makes this one of my favourite themes."



Larry MacDougall

Don't be fooled by the children's illustrator tag – not all these fairy-tale stalwarts are suitable for bedtime stories

Artist PROFILE

Larry MacDougall



Larry is an award-winning fantasy illustrator. He began his career several decades ago designing characters and

environments for games such as Dungeons & Dragons and Shadowrun. He then moved into children's publishing, and has illustrated the books 'Stories of the Aamalik' and 'The Shadows that Rush Past'.
mythwood.blogspot.com

TROLL HEADS

"Here we have a page of them. It's another favourite subject of mine because there's no end to the variations you can try while designing these mythical characters. All manner of extreme exaggeration is perfectly acceptable. Dream away..."

GIANT

"A few years ago, I had the good fortune to work on a book called The Secret History of Giants for Templar Publishing. For a good while it was my job to think of nothing but giants. When the project was over, I was still thinking about them, and that's when I drew this fellow. Actually, I'm still thinking about giants."



WITCH

"I was picturing myself on a lonely trail in the dark forest. All of a sudden this witch steps out onto the path in front of me... grinning. This was drawn straight from the imagination. I was going for the visceral effect of the witch and her very big teeth."

"All manner of extreme exaggeration is perfectly acceptable. Dream away..."

MORE WARM-UPS

"Another page of warm-up doodles - faeries and other supernatural characters. My approach with these is to start drawing with absolutely nothing in mind and simply see what the pencil lines turn into. You guide the pencil but allow it to go its own way as well. It's a process Jeff Jones calls 'dream a drawing'. You have to be relaxed."



WITCH

"Some preliminary design work for a fairytale project I'm illustrating. The story has changed since I drew this character, but I still like her and hope to find an appropriate place for her one day."

GOBLINS

"This is some pre-production work for another Templar book entitled The Secret History of Hobgoblins. This was at the beginning of the project, when we thought we might be taking a look at some of the more sinister goblins."



"This drawing came about while doodling in search of ideas that might become paintings"

WITCH COTTAGE 2

"I wouldn't venture too close to this particular dwelling. There's a large pile of bones out back."



MOVING

"A hill giant has been employed by a witch to move her cottage deeper into the forest. He isn't crazy about the idea, but she is powerful and he doesn't have much of a choice. This drawing came about while doodling in search of ideas that may possibly one day become paintings. It was suggested to me that we might also be able to see the witch. I agree."





HUNTERS

"A personal sketch. I have a very graphical approach to my pictures, mixing very flat elements with indications of space. I basically use as few greytone as possible. I love the kind of purity you get in black and white: it gives strength to the designs."

Emmanuel Malin

We delve into the creepy and darkly comical sketchbook of the French illustrator

Artist PROFILE

Emmanuel Malin



Emmanuel Malin is a freelance illustrator and fine artist based in Paris. He studied architectural and medical illustration, before dedicating himself to his personal work. Mostly, his personal projects involve drawing for comics, magazines and animation. His work has also appeared in the prestigious Spectrum annuals.

www.emmanuelmalin.com



IMPERIAL GUARD

"This picture was done for practising my black and white skills. These little flying fellows are tiny but deadly, unlike their big, clumsy companion."

SPACE GIRLY

"Half kid, half woman, she still has no name..."



"Most of the time I don't know where I'm going, I love drawing by instinct"



THE LECTURE

"A Ram God giving a lecture to some worshippers and birds. Once again, you can see I had fun drawing some bones and organs!"



SPATIAL SUITS

"These sketches were done for a comics project, settled in a twisted sci-fi universe. I love to deal with masks, helmets, armour; they are a good challenge to create a personality only through pure design and body language."



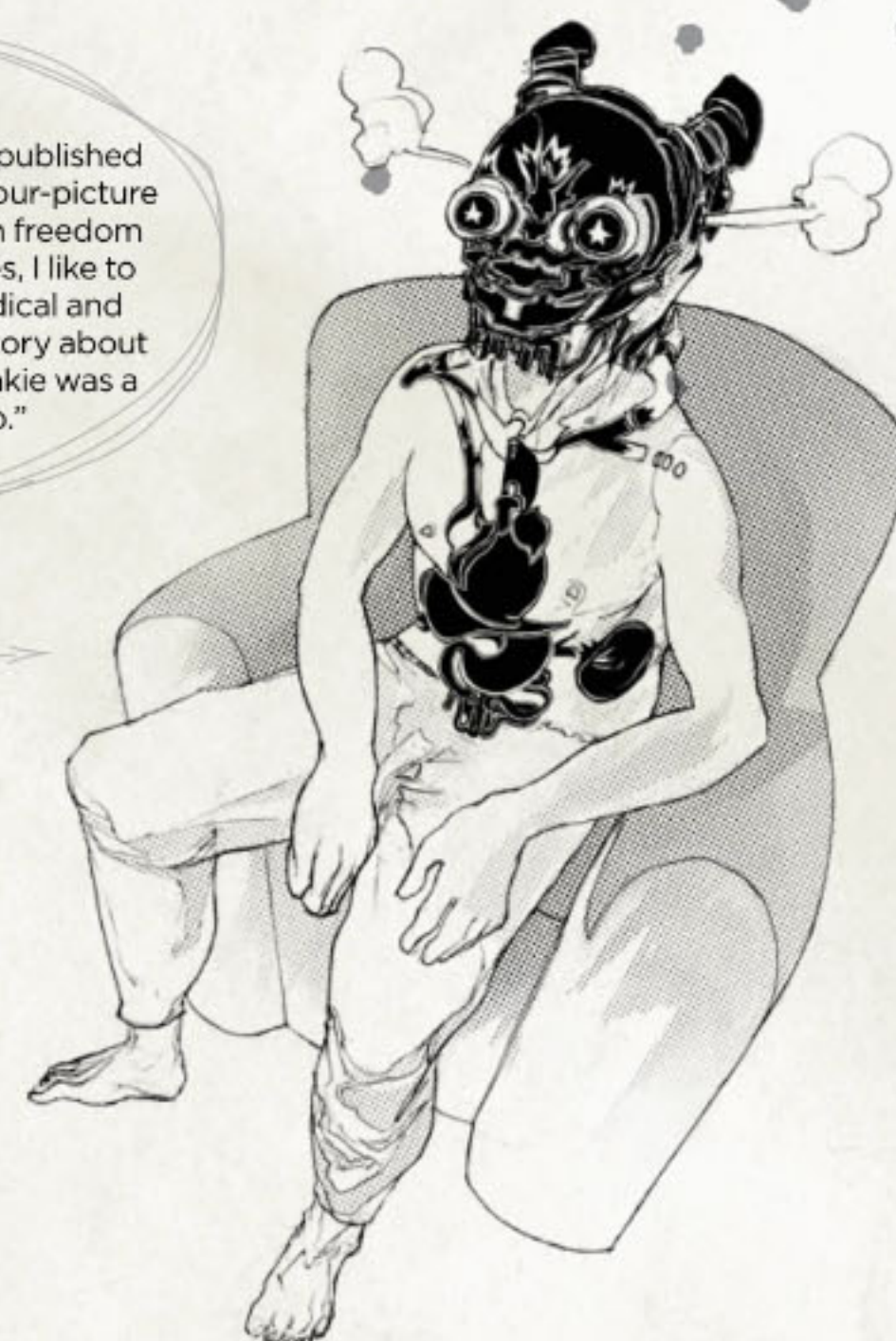
NECRO LIBRO

"My personal version of Pandora's box, with a pinch of tribute to HP Lovecraft, done for Mikosa Press."



JUNKIE

"A sketch for the Dolor issue 1, published by Rotopol Press. It's part of a four-picture story. When I am given enough freedom with the subject of my sketches, I like to allude to my training as a medical and scientific illustrator. Here, the story about the last and deadly trip of a junkie was a good occasion to do so."



"My purpose is to make people react and participate. If I show a picture to someone who starts making his own story from it, then it is a success to me"

FAMILY

"A sketch on the theme of education, playing a bit with scales. I love to draw the line work and then bring it to Photoshop for inking. To me, inking is a bit like sculpting; I add black, then remove some of it, add some more, until I get the right balance. It's a very intuitive way to work, and I never know where I am going until it is done, or until I decide it is done."



Véronique Maignaud

An uncharted voyage into the French concept artist's personal ink sketchbook. Hold on tight!

HOLOGRAMME

"A character who's in between a teenager (or child) and an adult. She retains part of her naivety despite the question of losing her virginity. The geometric shape behind her could symbolise a sexual temptation that she tries to ignore..."

Artist PROFILE

Véronique Maignaud



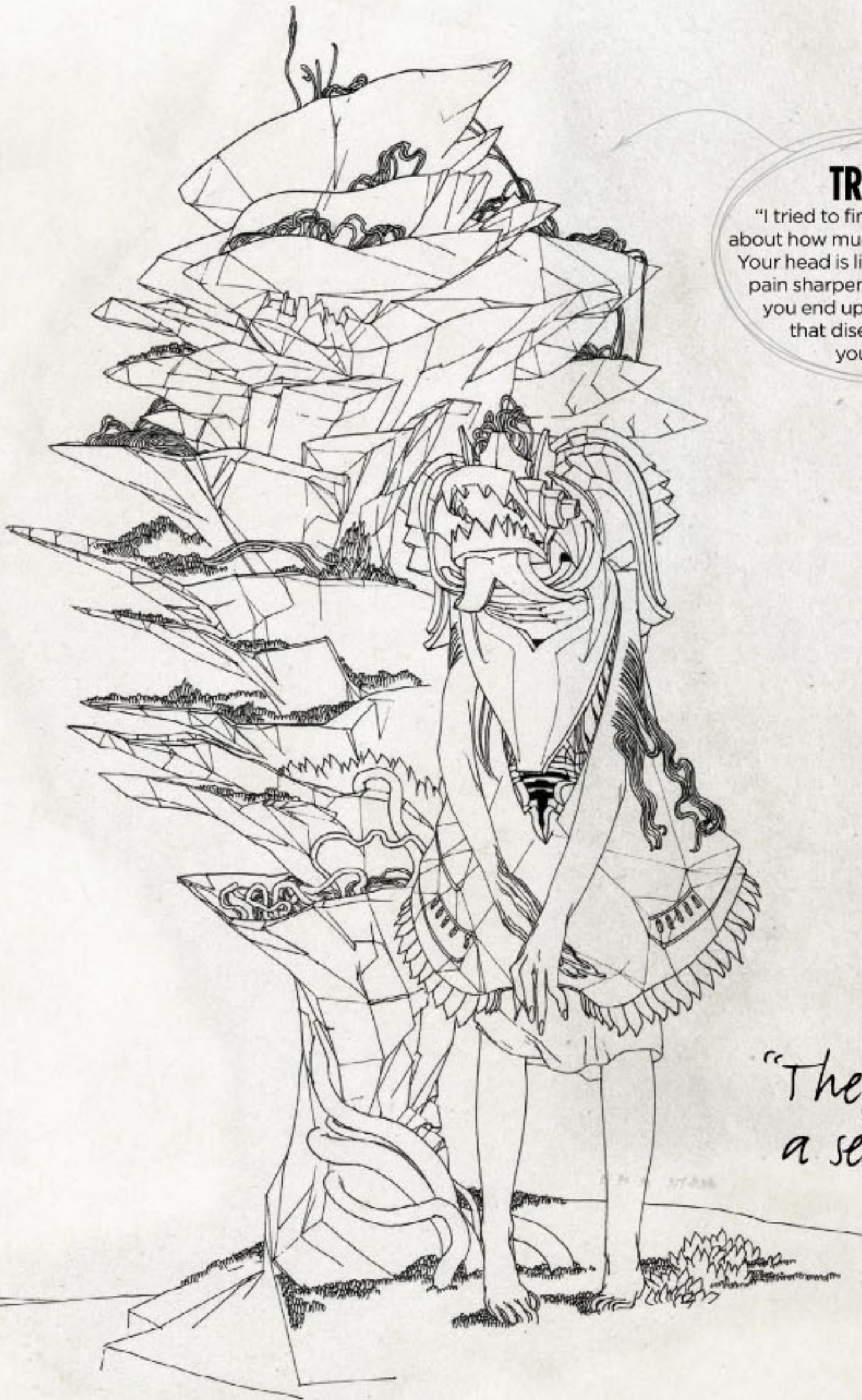
Véronique, aka Marmotte, spent two years at Emile Cohl art school, Lyon, where she schooled herself in the ways of digital art. She then became an illustrator and gained experience in the computer game industry. At the moment she's working in Paris, specialising in illustration and motion.
www.v-meignaud.com

LAMA

"The chimera (Lama) is the protector of two sweet young people, who are both fragile and need a well-behaved model to keep them moving. They're sick, and a permanent fusion with the chimera is necessary to survive."

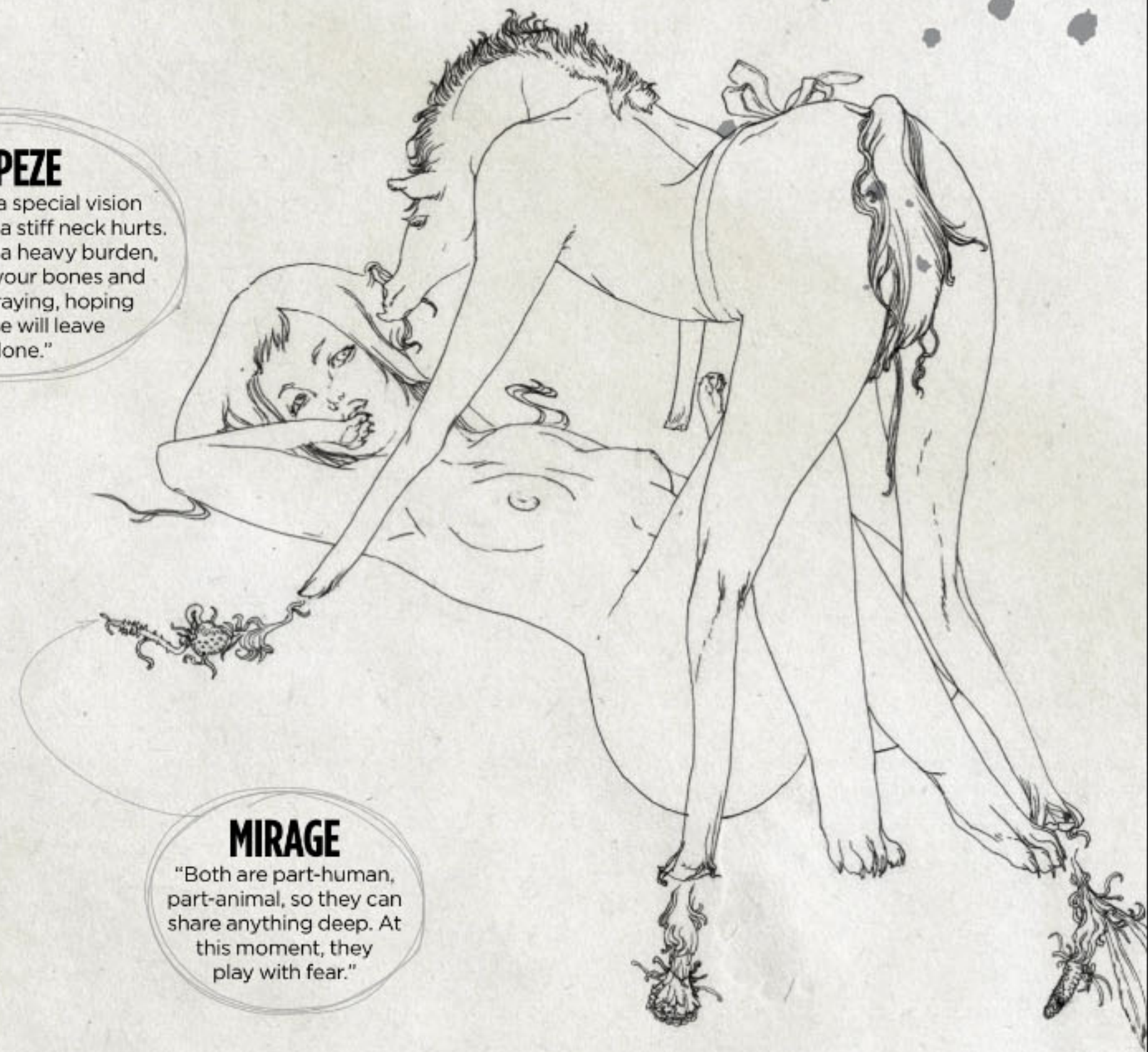
TRAPEZE

"I tried to find a special vision about how much a stiff neck hurts. Your head is like a heavy burden, pain sharpens your bones and you end up praying, hoping that disease will leave you alone."



MIRAGE

"Both are part-human, part-animal, so they can share anything deep. At this moment, they play with fear."

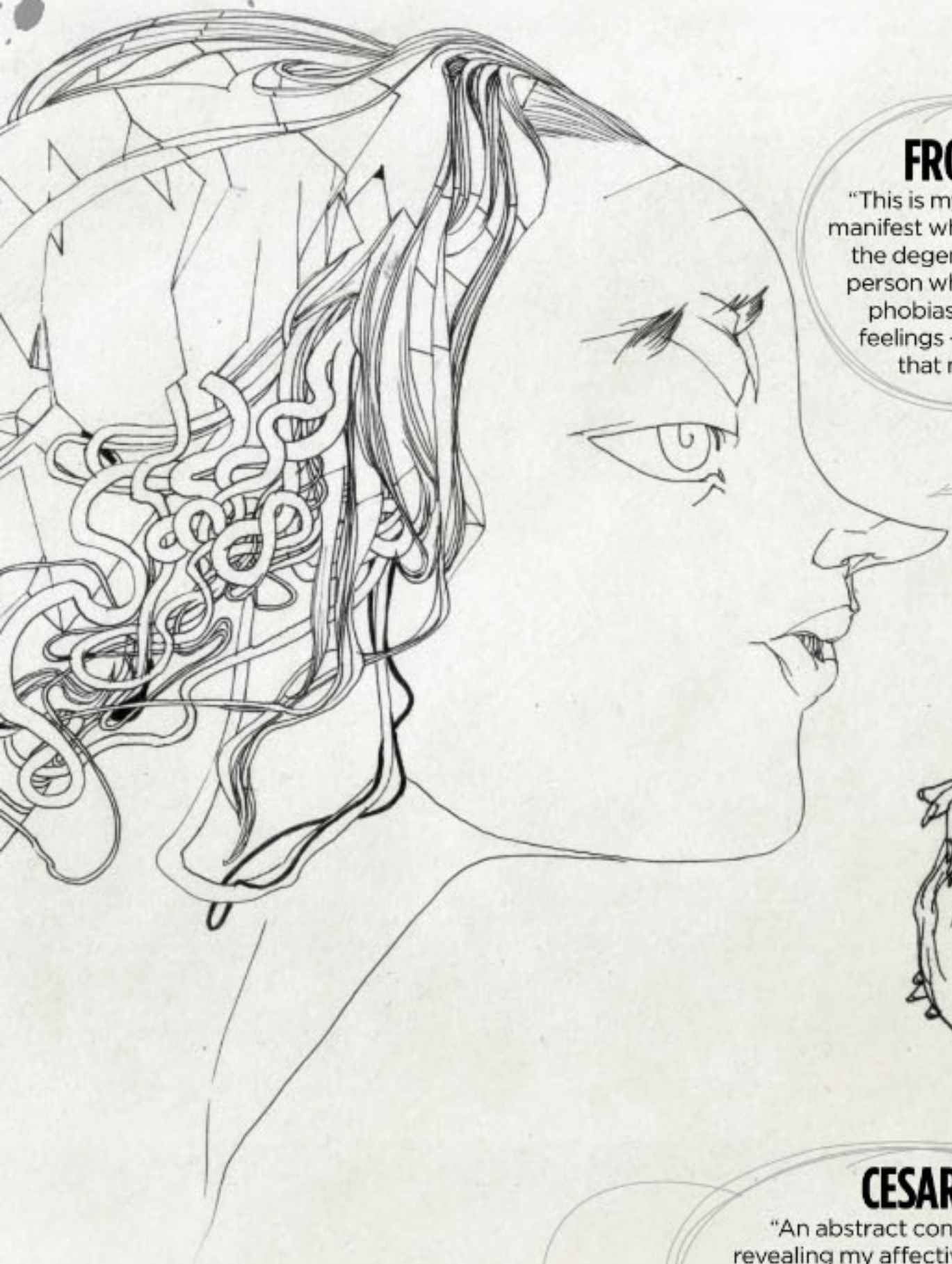


"The geometric shape behind her could symbolise a sexual temptation that she tries to ignore..."

ANEGADO

"The film Ronin influenced this sketch, but unlike Ambush (overleaf) I channelled the themes, or even feelings, from the film in a different way into this image."





FRONTO

"This is my fascination manifest when faced with the degeneration of a person who's prone to phobias and bitter feelings - as small as that may be."

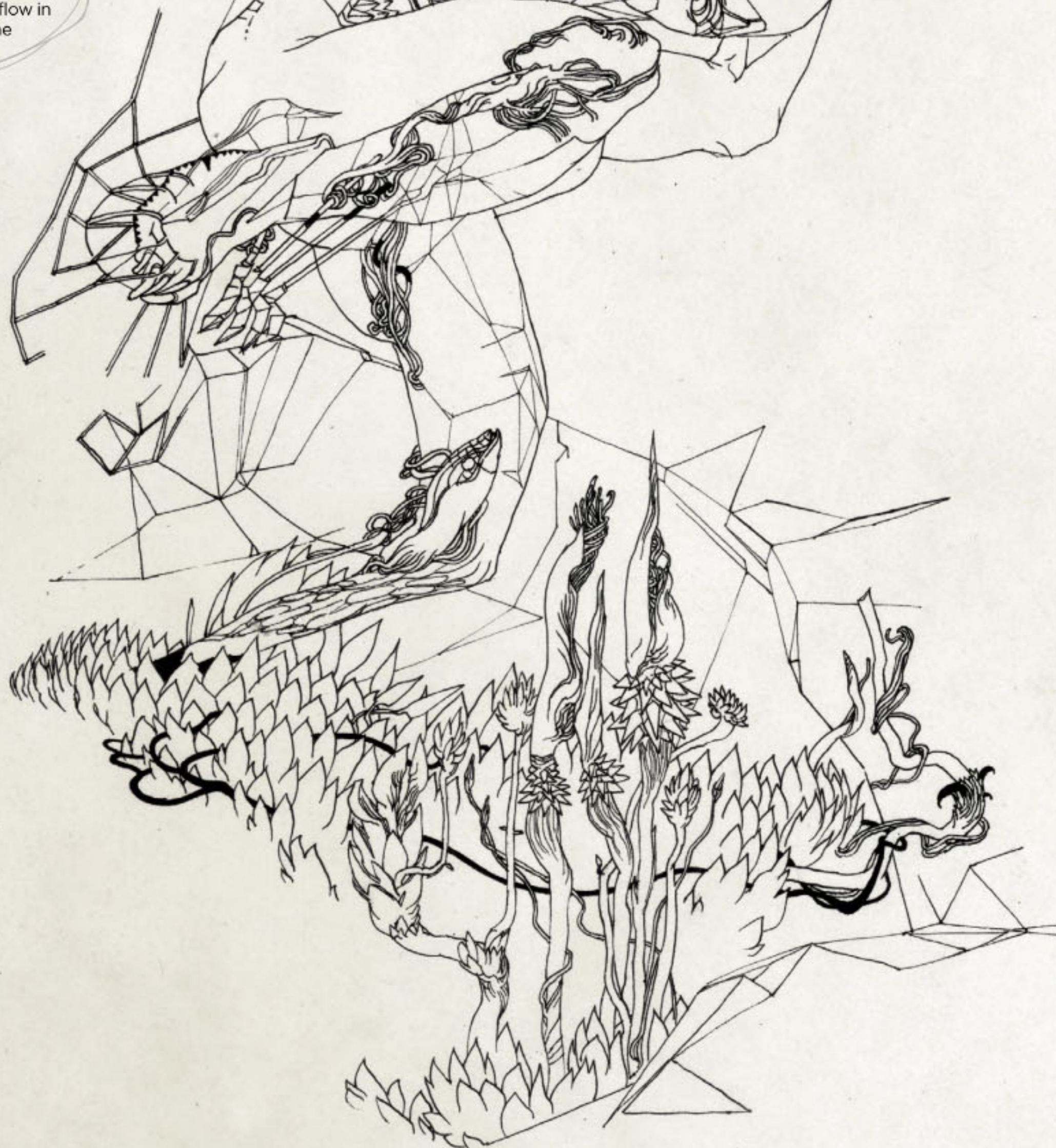


AMBUSH

"Ambush is one of the main themes of Ronin, and as this movie inspired me a lot, I tried to join several themes found in the film in this one sketch. See what you can recognise."

CESAR

"An abstract construction revealing my affective confusion that I often feel when creating. In the same way that a fluid takes different directions, life is in perpetual flow in a way that we've become insensitive to."



"Life is in perpetual flow in a way that we've become insensitive to"

POUMON

"Is there something annoying you in this drawing? Womens' relationships are as important as mens'. This drawing is a part of a collective project about eroticism that I'm publishing myself."

ATHABASCA

"A vision of the land named Athabasca, where we can find tar sands, which have kerogen as a component. People actually live in this weird environment!"



Brynn Metheney

While many people enjoy biscuits with their tea, Brynn prefers to draw beasts while supping her morning cuppa!

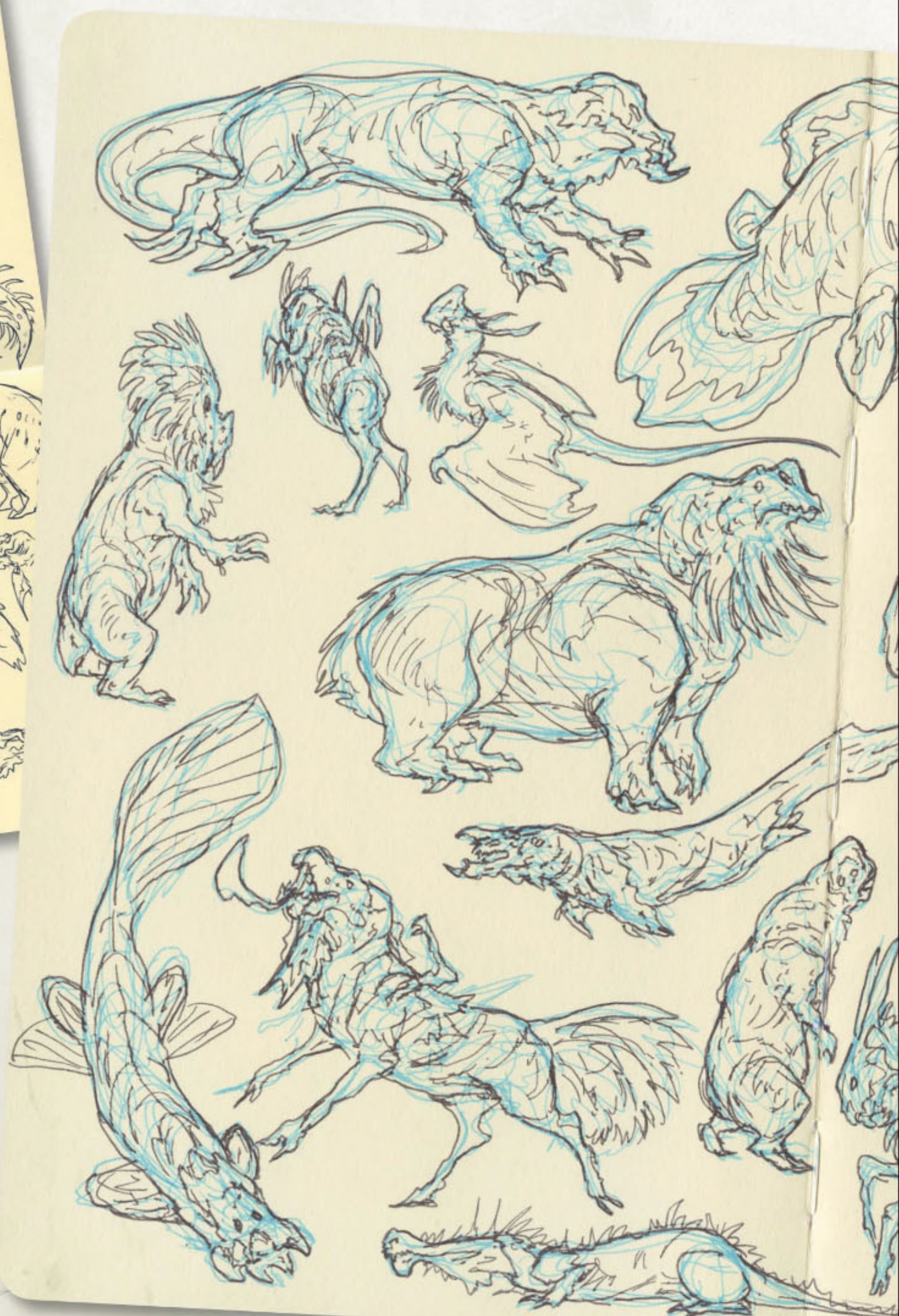
Artist PROFILE

Brynn Metheney



Brynn specialises in creature design and fantasy illustration for film, games, books and magazines, including

Wizards of the Coast and Dark Horse Comics. She helps manage the blog CreatureSpot.com and she featured in Spectrum 18. She enjoys reading about large carnivores, building worlds and drinking tea.
www.brynnart.com



TEA TIME

"I like to draw creatures while I drink my tea. I'm a big advocate for warming up before I start client work, and I find that if I take the time to loosen up and have some fun, my workday is more enjoyable and more productive."

PRACTICE MAKES PERFECT

"Practising this mode of working every day has helped me generate ideas quickly. I use a permanent, fine-tipped pen like Microns or Staedtler. This forces me to commit to the line and just go with whatever shapes come out."

TOOTHY

"I'm using an ink-like brush and pencil brush presets in Photoshop to sketch out creatures, to keep them feeling spontaneous."



I SEE YOU

"Sometimes I ask friends or folks in my social media circles for colour combinations to help generate coloration for my creatures. Mostly, I look to nature for inspiration."

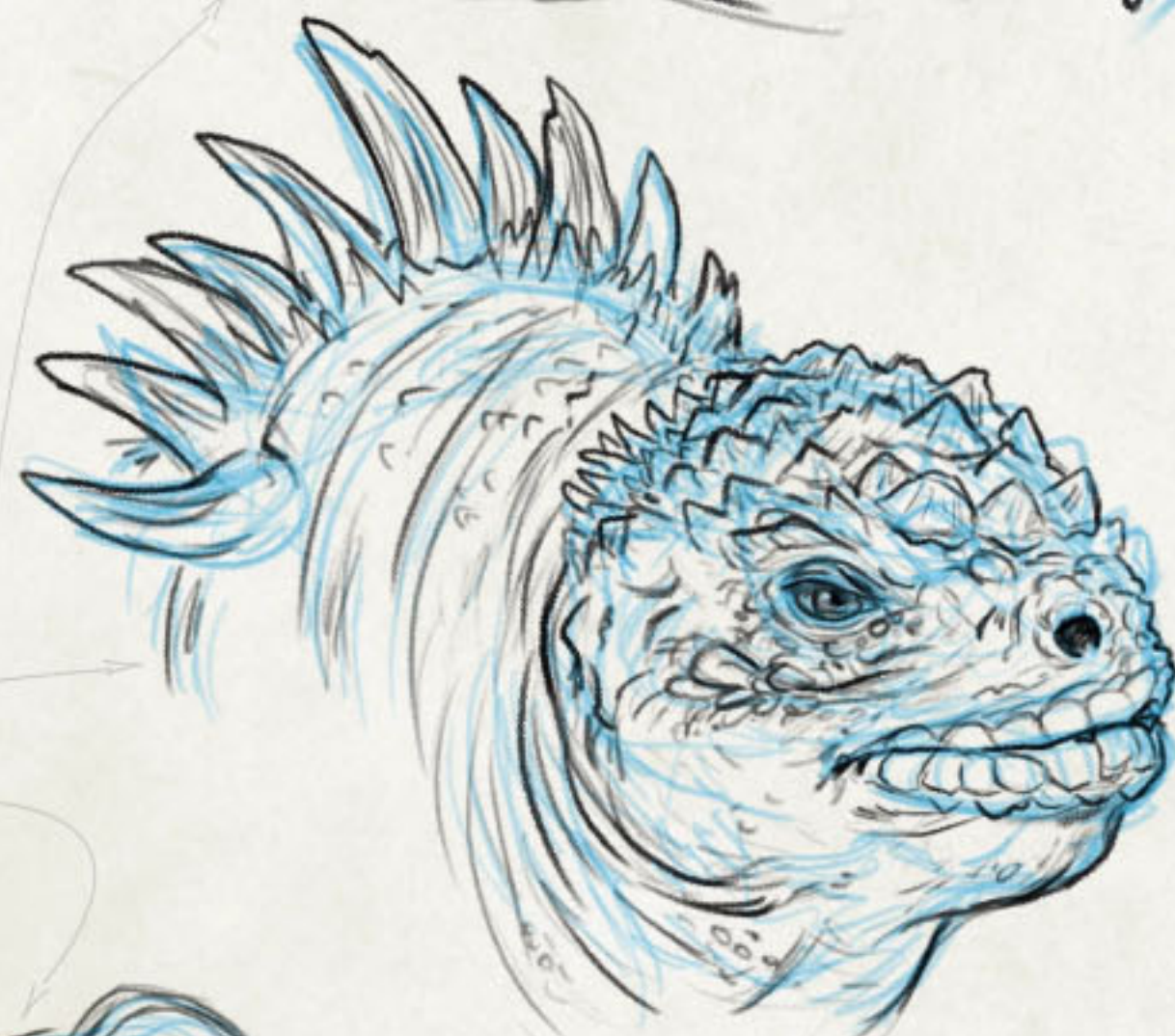
HANGRY

"This blue-faced critter was inspired by the cassowary and hyena."



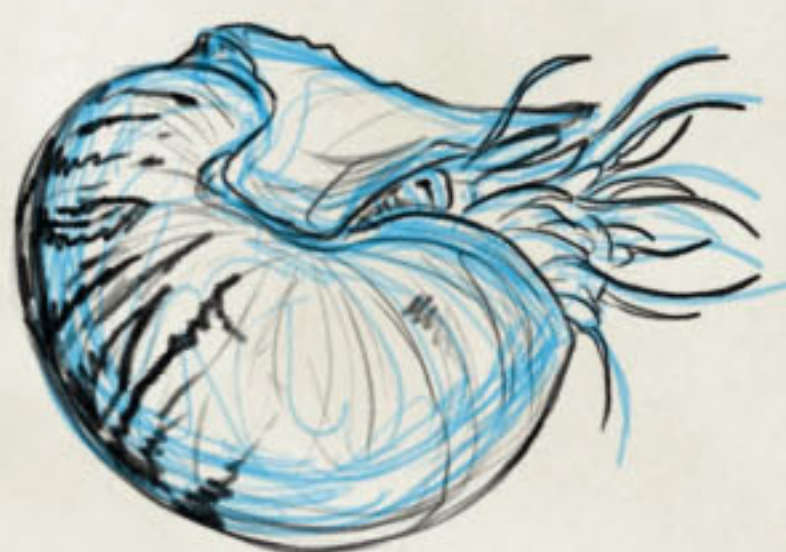
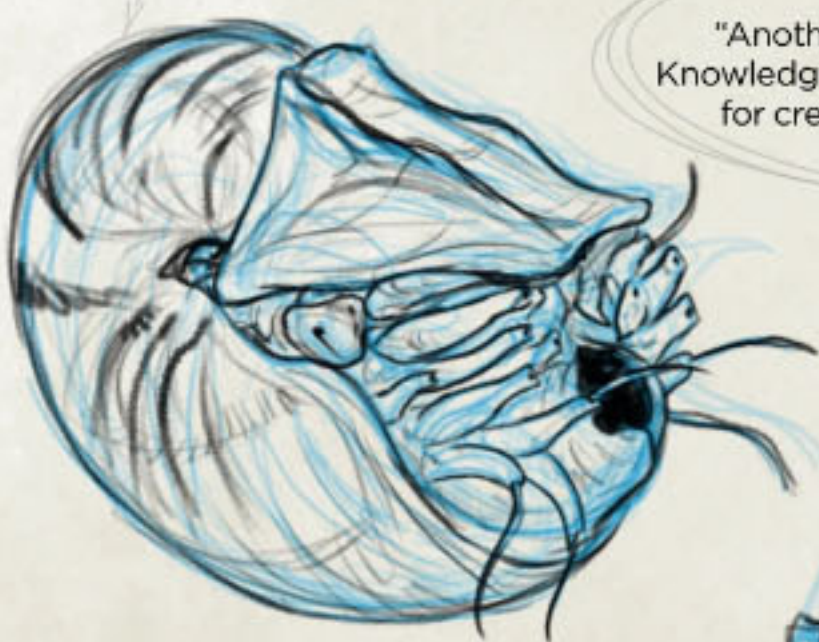
BLOAT

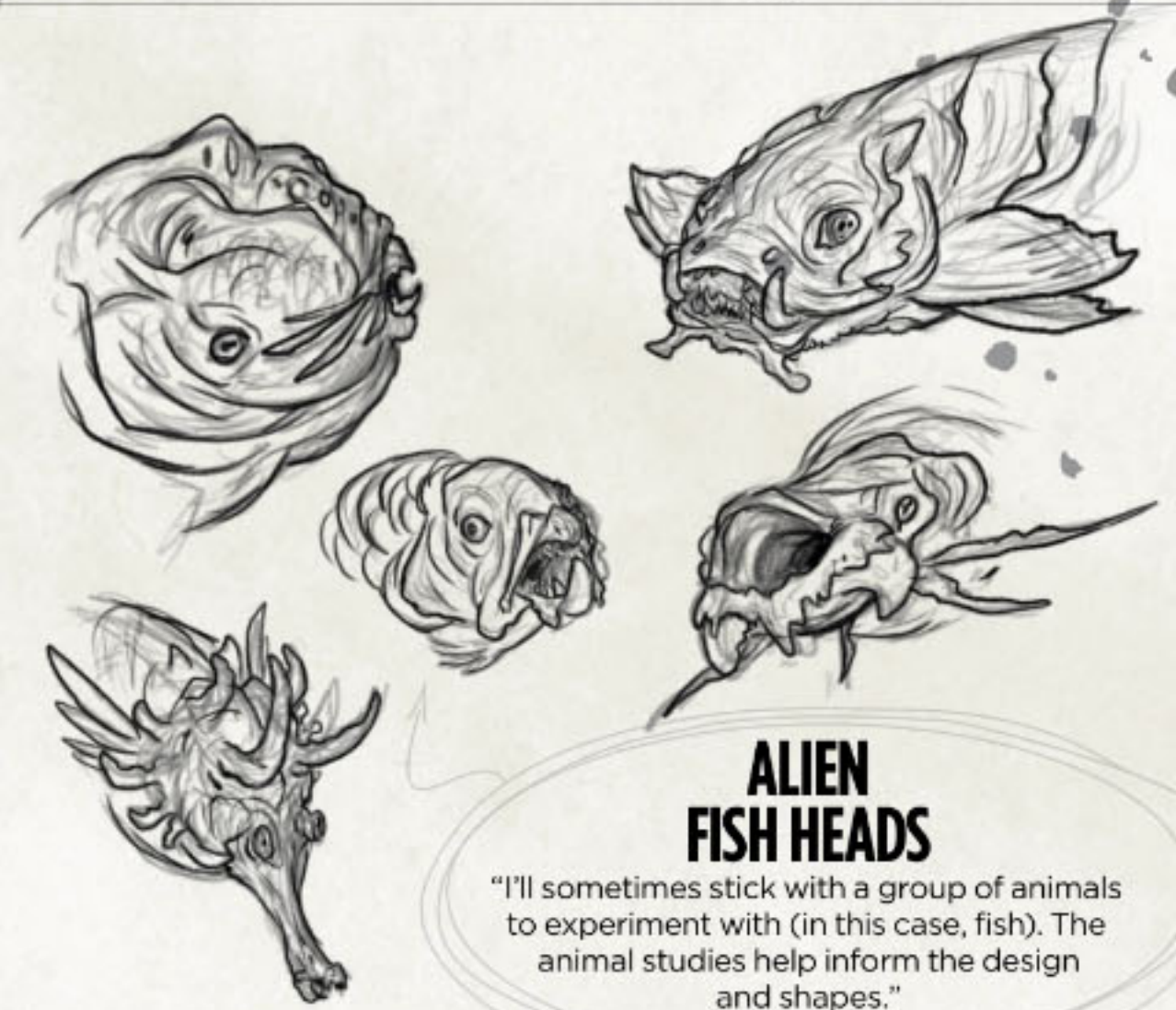
"Along with pencil sketches, I also sketch things out in Photoshop."



ANIMALS

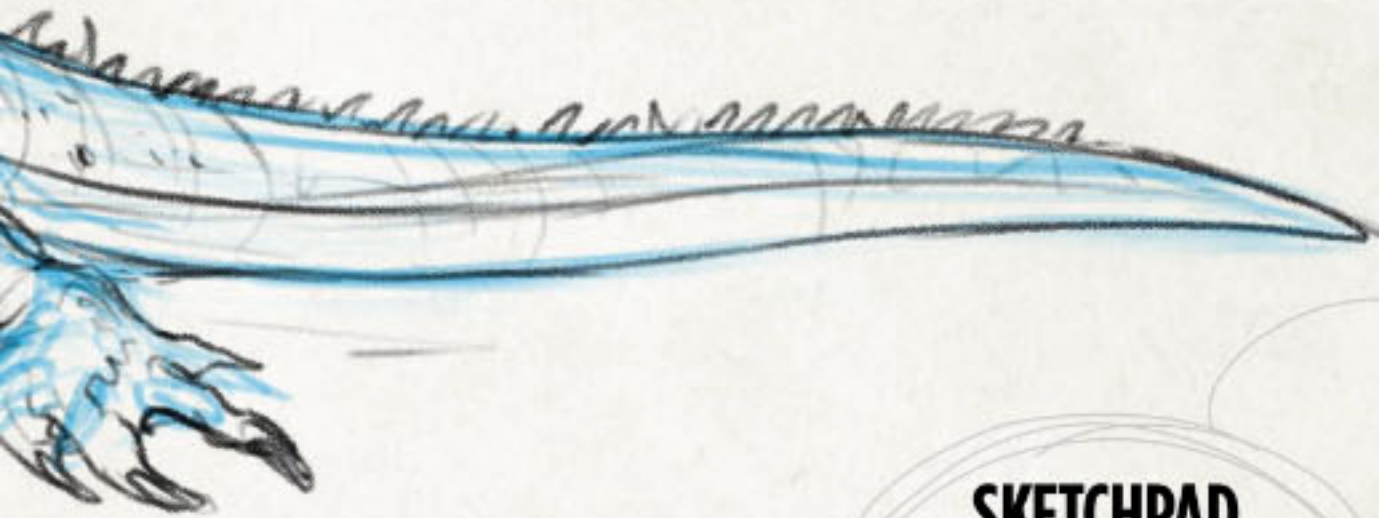
"Another way I warm up is with studies of animals. Knowledge of animal anatomy and behaviour is essential for creature design. It's nice to take time to study for warm-up!"





ALIEN FISH HEADS

"I'll sometimes stick with a group of animals to experiment with (in this case, fish). The animal studies help inform the design and shapes."



SKETCHPAD

"These small scribbles are all drawn in a small moleskine sketchbook. I like the size because a spread doesn't take long to fill up and it's rewarding to see them all done together."



"I like the size of a moleskine sketchbook because a spread doesn't take long to fill up"



Mike del Mundo

Most of Mike's down time consists of filling up his sketchbook with drawings of whoever's in his vicinity

Artist PROFILE

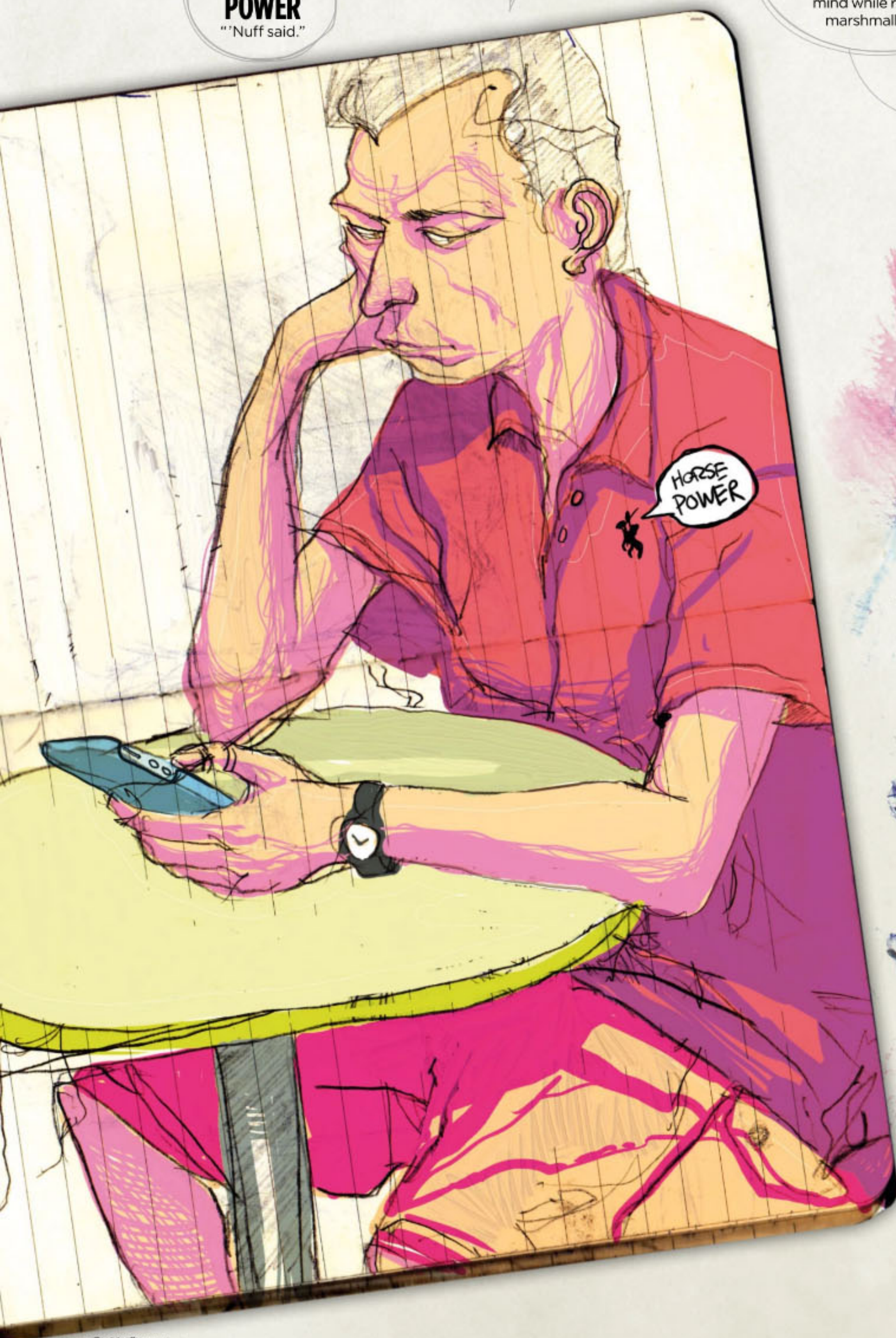
Mike del Mundo



Mike is an illustrator who mainly paints covers for Marvel Comics. Some of his later work has included cover art for the new Marvel NOW! titles, X-Men: Legacy, Avengers Arena, A+X, Deadpool: Killustrated and Dexter. He's also contributed interior art for the relaunch of Guardians of the Galaxy's Infinite Comics. Check out more of his work below...
www.deadlydelmundo.com

HORSE POWER

"Nuff said."



JOHNNY MARSHMALLOWS

"I came up with this idea camping up north. It just kinda came to mind while roasting marshmallows."



**X-MEN
LEGACY #5**

"Here's my X-Men: Legacy
sketch for issue #5."

X-MEN LEGACY

OFFICER LEGUM



DOG IN TIGHTS

"I love the irony of this: my dog in a Flash costume with no intent to run around. It just worked perfectly!"

"Whenever I'm on the train
I draw, mainly to kill boredom"

FREE SUPERMAN

"It's great to see people reading comics!"



MAN EATS SOUP

"I spend a lot of time at food places and I never forget my sketchbook. I find chopsticks a lot more interesting to draw than a fork and spoon."



DAILY COMMUTE

"Whenever I'm on the train I draw, mainly to kill boredom. Sometimes I capture human interaction that tells something of a story and a lot of times I'll exaggerate the story by replacing people with popular characters. In this case Logan is annoyed by Peter's curiosity. This regularly happens on the train."



THE ULTIMATE VILLAIN

"I always find it funny to observe people's frustration, spending hours mind-attacking a Rubik's Cube, or on those mini-puzzle games. I would say this is Hulk's greatest villain."



Sean A Murray

The thoughtful etchings and fevered doodles of a man called Muttonhead...

Artist PROFILE

Sean A Murray



Sean, aka Muttonhead, started his career as an illustrator after graduating in 1998.

Combining traditional and digital approaches to art, Sean believes that the most successful concept artists are those that put an emphasis on communication and storytelling before picture making.

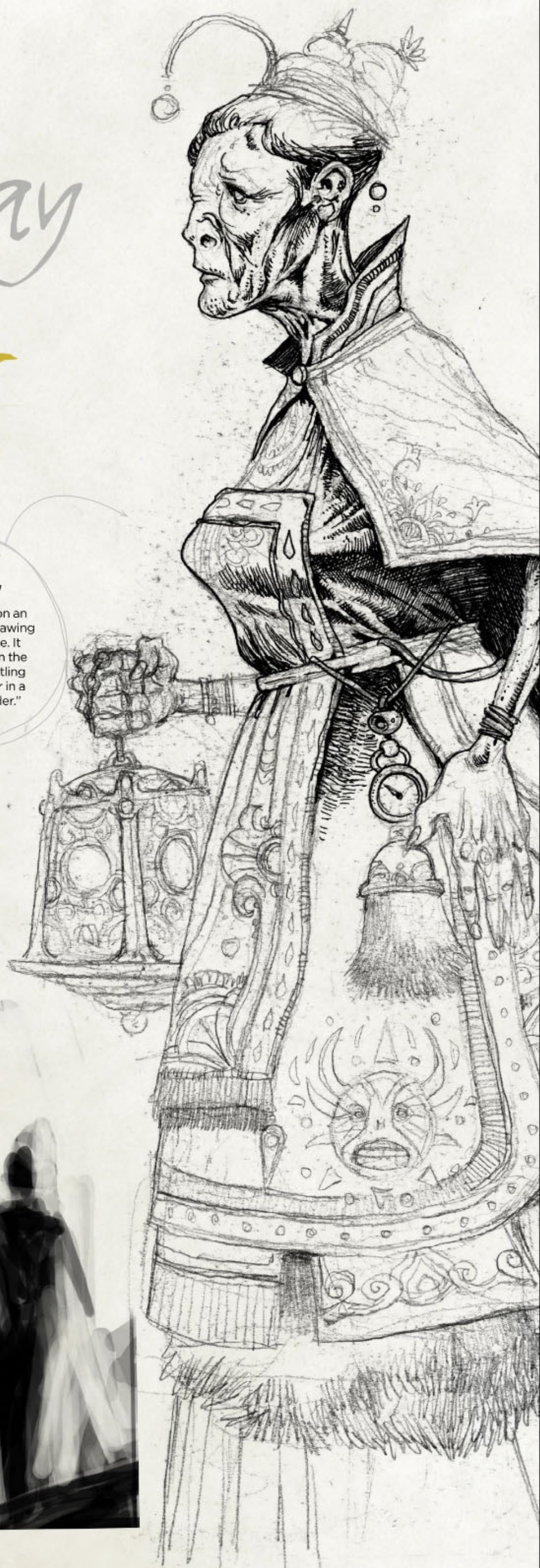
www.seanandrewmurray.com

THE TOWER

"Occasionally, I like to do quick-sketches in digital format. I like the looseness of working this way. It forces me to think in ways I don't normally think. I tend to be a line guy, but drawing this way gives me the chance to be a shape and paint guy."

THE LAMPLADY

"I drew this one on an aeroplane. I like drawing on the aeroplane. It distracts me from the fact that I'm hurtling through the air in a metal cylinder."



ARRIVING AT SKULL ISLAND

"Occasionally I will add ink to a sketch from my sketchbook. I ended up taking this and adding some colour digitally, but leaving all of the line work intact."





HOUSE ON TREE HILL

"I love the juxtaposition of nature and architecture. Houses built on steep hills rock."

SKETCH PAGE 02

"I can't stress the importance of playfulness in sketchbooks. I saw a huge improvement in my own when I realised that I didn't have to conform to any standards or work out anyone else's ideas in them."



Embrace the CHAOS.

PRAYER TREE

"Sometimes you just have to draw a tree. This tree is home to a nesting prayer orb, where Tavastine monks attempt to contact the great spirit... generally with limited success. The book of orb-to-spirit-realm instructions went missing about four centuries ago."

THE FISH TEMPLE

"I keep trying to turn this into a finished painting, but the freshness and spontaneity of the sketch eludes me when trying to redraw it. I think this one may end up being one of those 'best left as is' sketches. It remains one of my personal favourites though."

WHAT'S MINE IS MINE

"I often find myself drawing stuff coming out of people's heads. Not sure what that means... I added a barreleye fish in there, a recently discovered species that has the top half of its head transparent."





THE FRUIT FAMILY

"When I worked at Turbine Inc, we gave ourselves weekly challenges. We chose two words from a hat that became the subject for a quick piece of artwork. I have this one framed and hanging in our kitchen."

SKETCH PAGE 01

"This is a typical page out of my sketchbook. I tend to draw frames, and then fill them with content, typically without really knowing what I'm going to draw."

"I can't stress the importance of playfulness in sketchbooks"

THE PARTY

"Stanley loves parties, especially ones he wasn't invited to. That's why he always carries an emergency party-hat with him wherever he goes, just in case."



Marco Nelor

Explore the guns and girls within this concept artist's meta-sexual sketchbook...

Artist PROFILE

Marco Nelor



Although he went to Louisiana Tech University and frequented any museum he could to view the masters – old and new – Marco feels most of his learning took place in 2007, at the Conceptart.org Next Gen Atelier in San Francisco. He is currently working at NetherRealm Studios in Chicago.

thurd-eye.blogspot.co.uk

CHARACTER SLAM

"Character freestyle sessions can be a quick way to increase your brain's flexibility."



GIRL SOUP

"Drawing girls is always a way to comfortably explore value and form."



PENCIL TESTER

"This was done for a mini-challenge with my buddies at work, Won Choi and Phil Worr. It's important to do recreational sketching outside of work, or you'll quickly find yourself going insane."



KILLER HEELS

"Value study has always been a favourite item in my sketchbooks."



STREET DUDES

"The two-mile walk to work in San Francisco was a great time to pause and do value studies of anything I saw around me... including the people who waited for the bus."



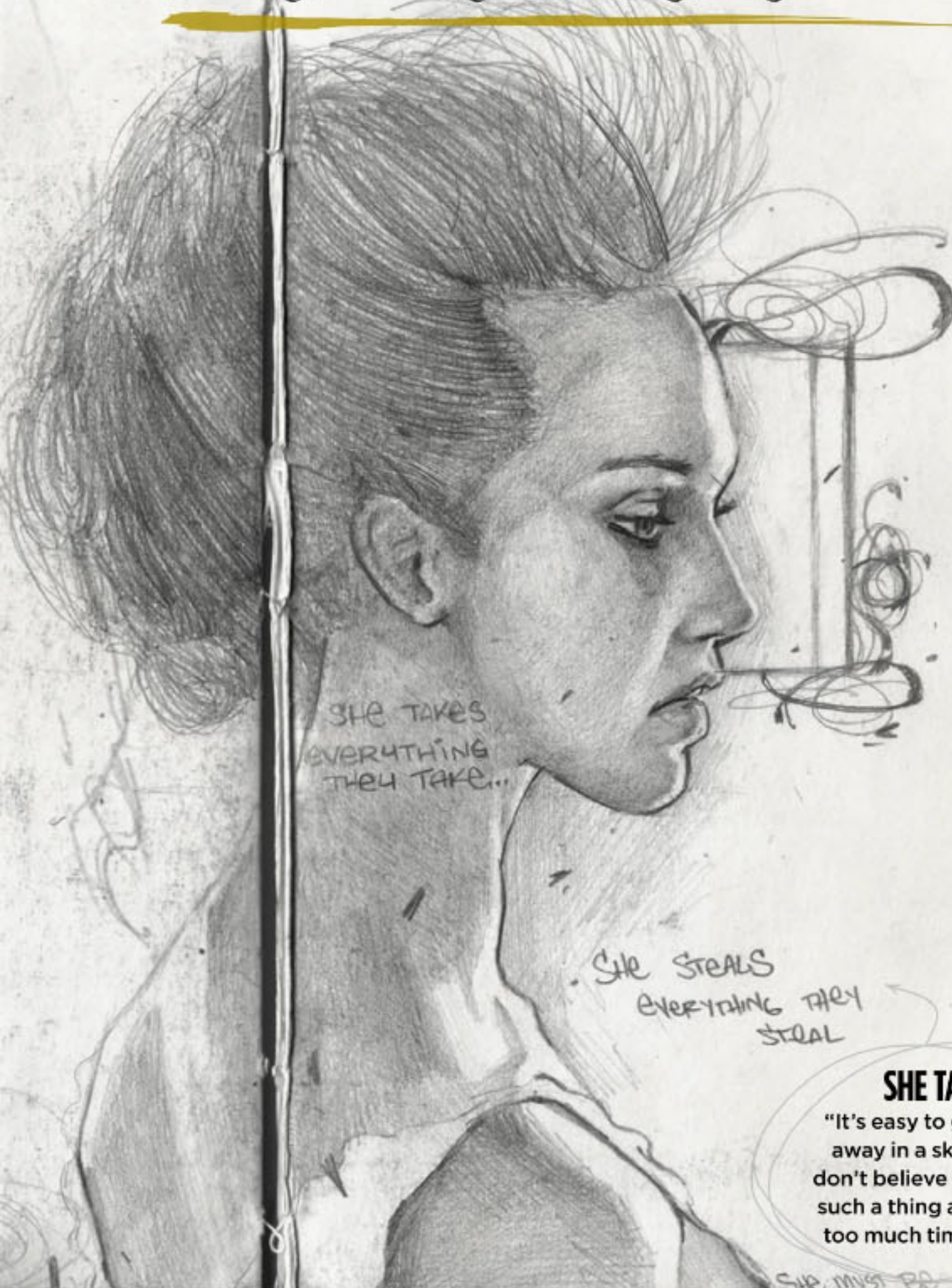
THUMBNAILING

"Sometimes drawing tiny thumbnails of scenes is more fun than drawing the scene itself, and helps you open up and think about things."



WEAPON OF CHOICE

"I never had the money to buy the cool stuff I saw in stores, but drawing it was just as fulfilling. It also adds to your visual dictionary."



SHE TAKES EVERYTHING THEY TAKE...

SHE STEALS EVERYTHING THEY STEAL

SHE TAKES

"It's easy to get carried away in a sketch, but I don't believe that there is such a thing as spending too much time on one."



LOVE ME

"Ha... how did that get in there?"

SKULL WARRIOR

"Sketching in Barnes & Noble, uninterrupted, can lead to some intense sketches... but when is it a drawing and not a sketch?"



...DOK..



ALPHA FEMALE

"Figure studies often turn into fantastical situations. Nine-foot tall monkey chick, anyone?"

ROPEHEAD

"In my spare time, I often sketch out character designs on my Cintiq."



"Figure studies often turn into fantastical situations. Nine-foot tall monkey chick, anyone?"



HE'S COMING

"Another coffee-inspired sketch."



ELF, DISGUISED

"Women's fashion magazines often spark fantasy drawings of fantasy jewellery for me."

PARTY CHICK USA

"Super-late-night sketching can make for some strange images."

IN HER OWN WORLD

"Motion is also a fun thing to try and sketch, as conveying movement is important."



MARIO NELOR



Karla Ortiz

she's an avid cat-lover and an incredible artist. We have a special peek at her sketchbook

Artist PROFILE

Karla Ortiz



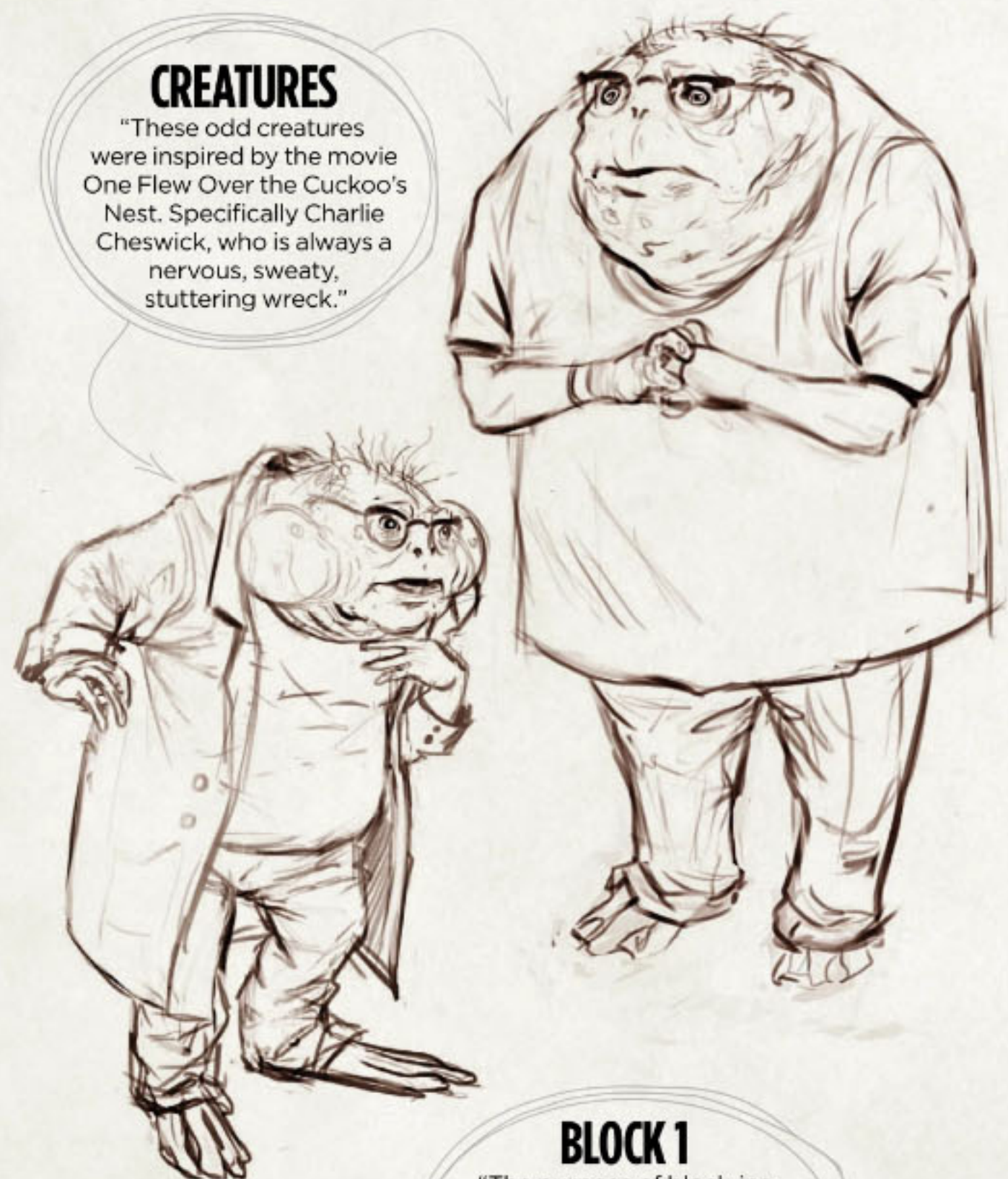
Still in her twenties, Karla was born on Halloween of 1985, and has been into the spooky and fantastical ever since. She attended college

briefly, before deciding to drop everything and undergo illustration training at The Safehouse Atelier under the tutelage of Carl Dobsky and Massive Black. Since then she's worked for Paragon Studios (NCSOFT), freelanced for Ubisoft, Kabam and she now works for Industrial Light & Magic. She often works when accompanied by her cat, Keedy Bady.

www.karlaortizart.com

CREATURES

"These odd creatures were inspired by the movie One Flew Over the Cuckoo's Nest. Specifically Charlie Cheswick, who is always a nervous, sweaty, stuttering wreck."



BLOCK 1

"The purpose of block-ins is to teach the student how to draw what they see and not what they know. Hint: the angles of your lines make a big difference!"

FOUNDATION

"Before starting any painting, I always make sure my drawing is as accurate as possible. A good drawing is the best foundation to a good painting."



DOODLE

"I was experimenting with different brushes in Photoshop trying to find out what would work best for a line drawing. I always go back to a simple Round brush with tapered edges, set to 3-5 pixels."



10-60 MIN SKETCHES

"Back in the good old days, we used to have a digital life drawing class led by Mr James Kei. All of these sketches took from 10 minutes to an hour to create."



FLIGHT STUDY

"I get really bored when flying, so most of the time I just end up drawing my hands."

SHADOW STUDY

"You always have to stay focused because even a great model will move a little, so the anatomy and shadow shapes are always changing."

"The purpose of block-ins is to teach the student how to draw what they see and not what they know"



NINJA WAY

"Company meetings are good opportunities to sketch coworkers. Just make sure you don't miss important information... or get caught!"

BLOCK 2

"Even back in school I was being taught the value of block-ins, and how they enabled you to draw as accurately as possible. Thanks, Mr Dobsky!"

10-60 MIN SKETCHES

"Here are more digital sketches from the classes I took with Mr James Kei."



FIRST HUNT

"This is a small detail shot of the line drawing for one of my paintings. It took a bit of time making sure her eyes made you feel like a trespasser and perhaps, in danger."

"Company meetings are good opportunities to sketch coworkers. Just make sure you don't get caught!"



SHADE STUDY

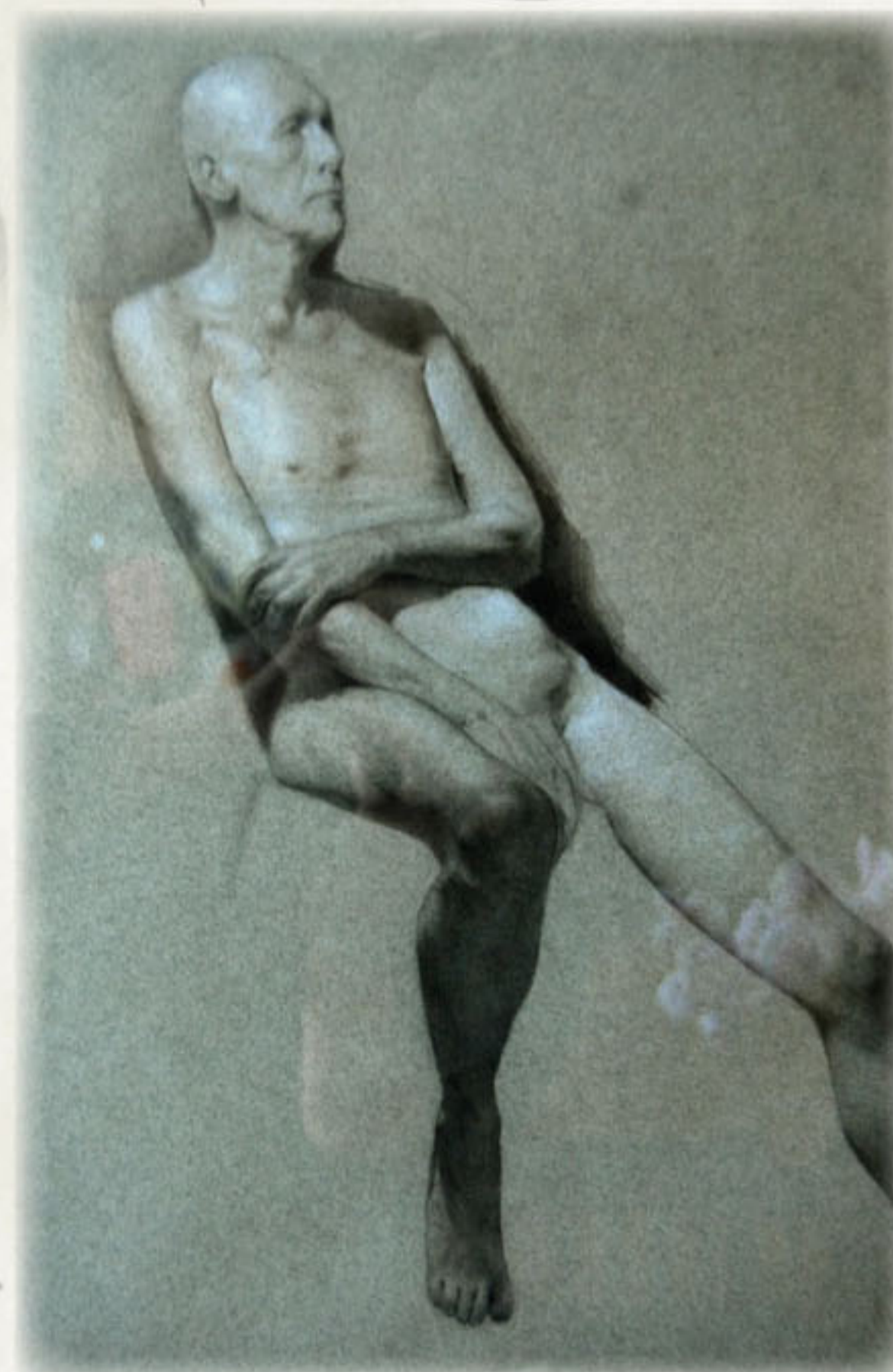
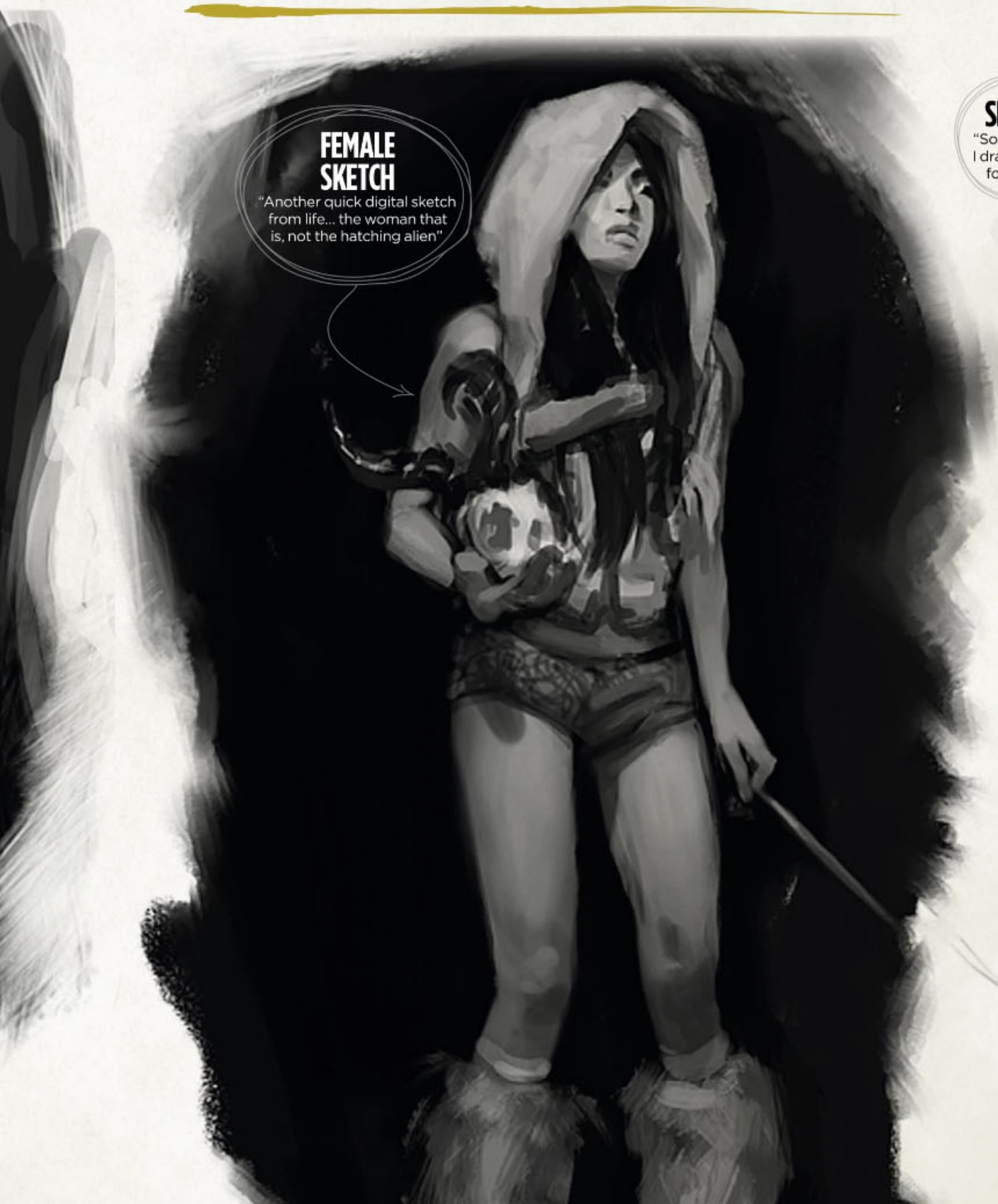
"I used HB pencils, white charcoal pencils and black prisma coloured pencils for my darkest areas on toned charcoal paper. The trick is to use the tone of the paper as one of your middle values."

SKULL

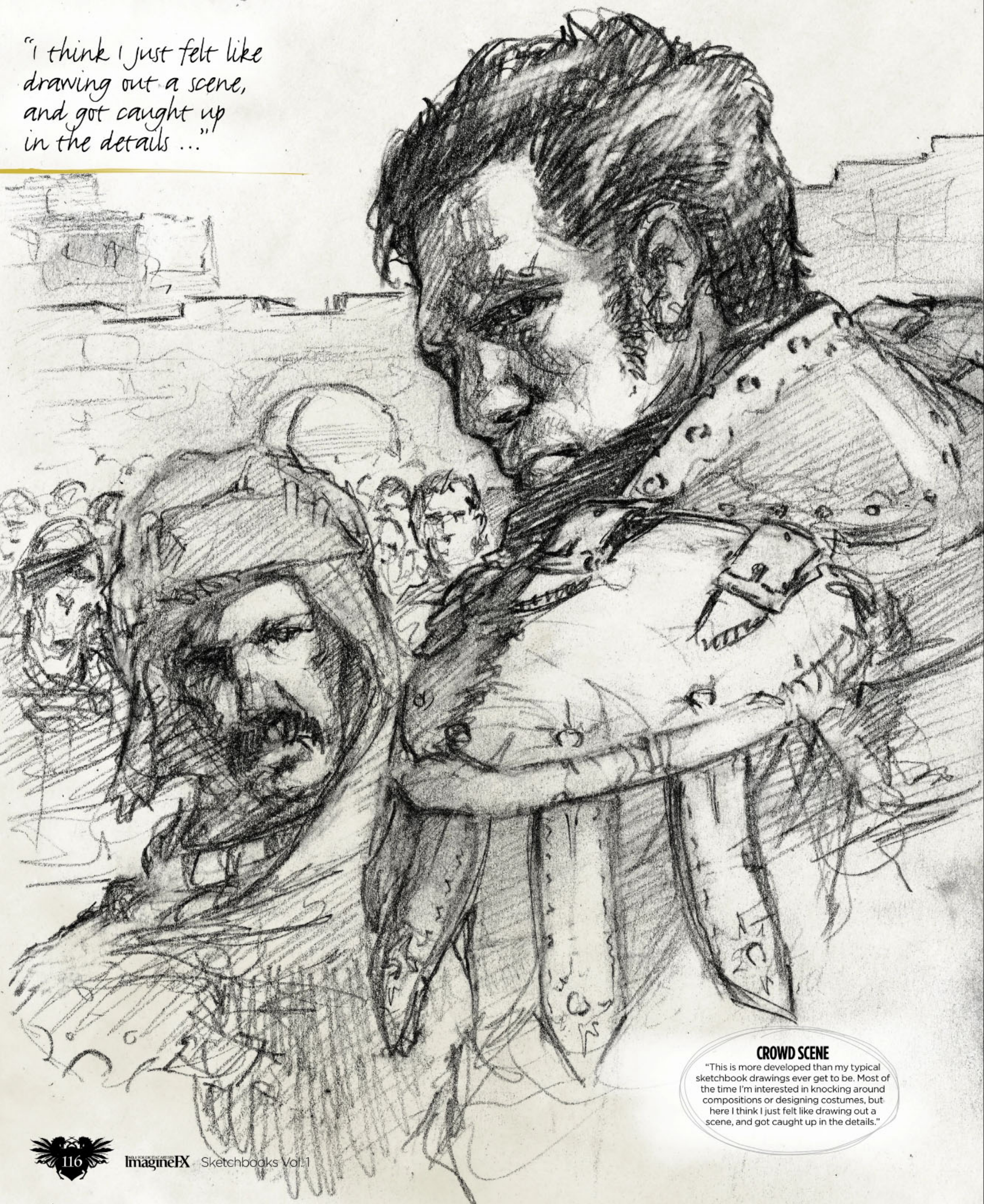
"Sometimes I draw skulls for fun!"

FEMALE SKETCH

"Another quick digital sketch from life... the woman that is, not the hatching alien"



"I think I just felt like
drawing out a scene,
and got caught up
in the details ..."



CROWD SCENE

"This is more developed than my typical sketchbook drawings ever get to be. Most of the time I'm interested in knocking around compositions or designing costumes, but here I think I just felt like drawing out a scene, and got caught up in the details."

Dave Palumbo

Monkeys, burlesque and space pirates – the fevered sketch pen of a classy artist

Artist PROFILE



Dave Palumbo

Dave studied at the Pennsylvania Academy of Fine Art, and although initially focusing on gallery work, turned to illustration as his main focus in 2006. He has provided artwork for book and comic covers, card games, album covers, film posters, magazines adverts, film preproduction and more.
www.dvpalumbo.com

SPACE GIRL WITH A DAGGER

"A space pirate maybe, with that Mohawk. Just fooling around here with a random character. Every once in a while I'll like one enough to work a painting up."



PANDA CHARACTER CONCEPT

"Sometimes I like to get to know a character a while before getting to the compositional sketching. This is one of several quick concept studies for the central figures of my painting Pause."



CYBERPUNK FASHION CONCEPTS

"This was mostly an exercise to warm myself up for some SF work. I was drawing these guys while hanging out at a sidewalk café, so I could grab some inspiration whenever somebody interesting happened by."



"Every once in a while I'll like one enough to work a painting up..."

spats → Panda

MALE NUDE LIFE DRAWING

"A drawing from a more traditional life drawing session. The model was very theatrical - every pose was as dramatic as possible."



"I can always count
on the giant tortoise
to hold a pose for me..."

ZOO LIFE DRAWINGS

"When my schedule permits and the weather is nice I love to take an afternoon off and draw animals at the Philly Zoo. The monkey house is probably my favourite, but I can always count on the giant tortoise to hold a pose for me..."



CHARACTER CONCEPT IDEAS

"These were some rough ideas I was pushing around while costume brainstorming for some fantasy portfolio work. The original idea ended up closest to what I ultimately used, which isn't too uncommon in my non-commissioned work."



DR SKETCHY'S LIFE DRAWINGS

"I try to make a regular habit of getting out for life drawing. These girls were from a burlesque troupe and posed in their costumes, which is standard for Dr Sketchy's. The props and atmosphere give an extra energy to the session."

"I make a regular habit of getting out for life drawing. These girls were from a burlesque troupe and posed in their costumes..."





KYRIAN

"This piece was part of an art trade I did with fellow artist Mark Poole. It is a twisted portrait of his lovely daughter, Kyrian."

Jim Pavelec

Switching to toned paper helped the brilliant artist push the lights and darks in his pieces...

Artist PROFILE

Jim Pavelec



"Several years ago I decided to switch from drawing on white paper to drawing on a toned paper," says the renowned artist. "With the toned paper, a mid-tone is already established, and I can focus on pushing the lights and the darks. I also wanted to start treating my drawings as finished works of art, and not just preliminary works." See more at Jim's site, below.

www.jimpavelec.com



SCHREI

"I've always been fascinated with the combination of the beautiful and the grotesque. That fascination manifested in a horrific way in an ongoing series of drawings depicting beautiful women merged with organic growths."



BALEKAR

"With the internet at our fingers, it's easier than ever for artists to find reference. This piece was based on a photo of a model I came across on Facebook - used with her permission, of course."

GATEWAY

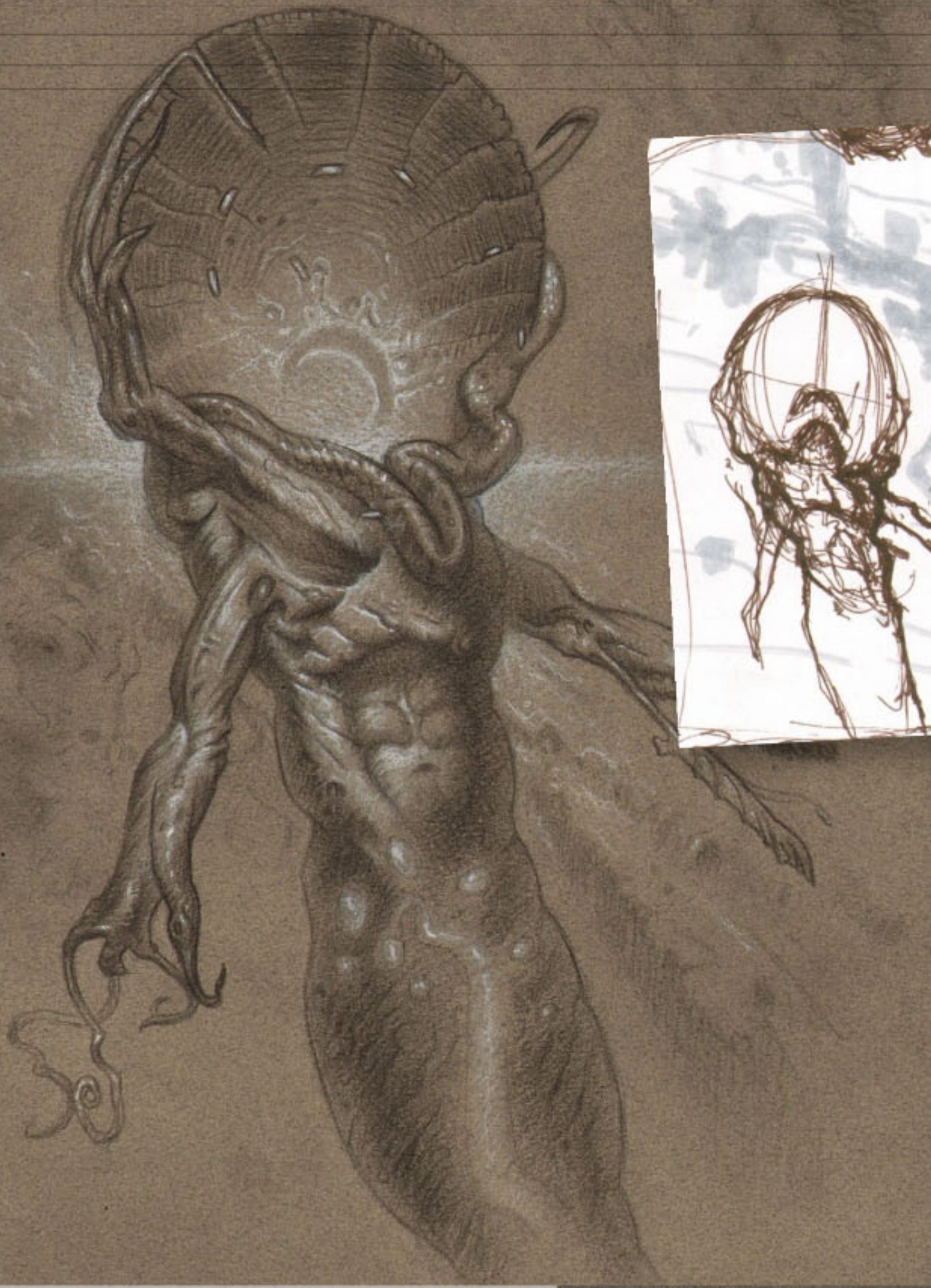
"I wanted to move into areas that I was previously uncomfortable with. One of those areas for me is architecture. The goal was to incorporate the organic shapes that I love to draw into architecture that was convincing, as well as disturbing."



JEAKETH

"This drawing was one of the rewards for a recent Indiegogo campaign. It was done for the cofounders of my favourite convention, Illuxcon."





CULTIST TRIUMPHANT

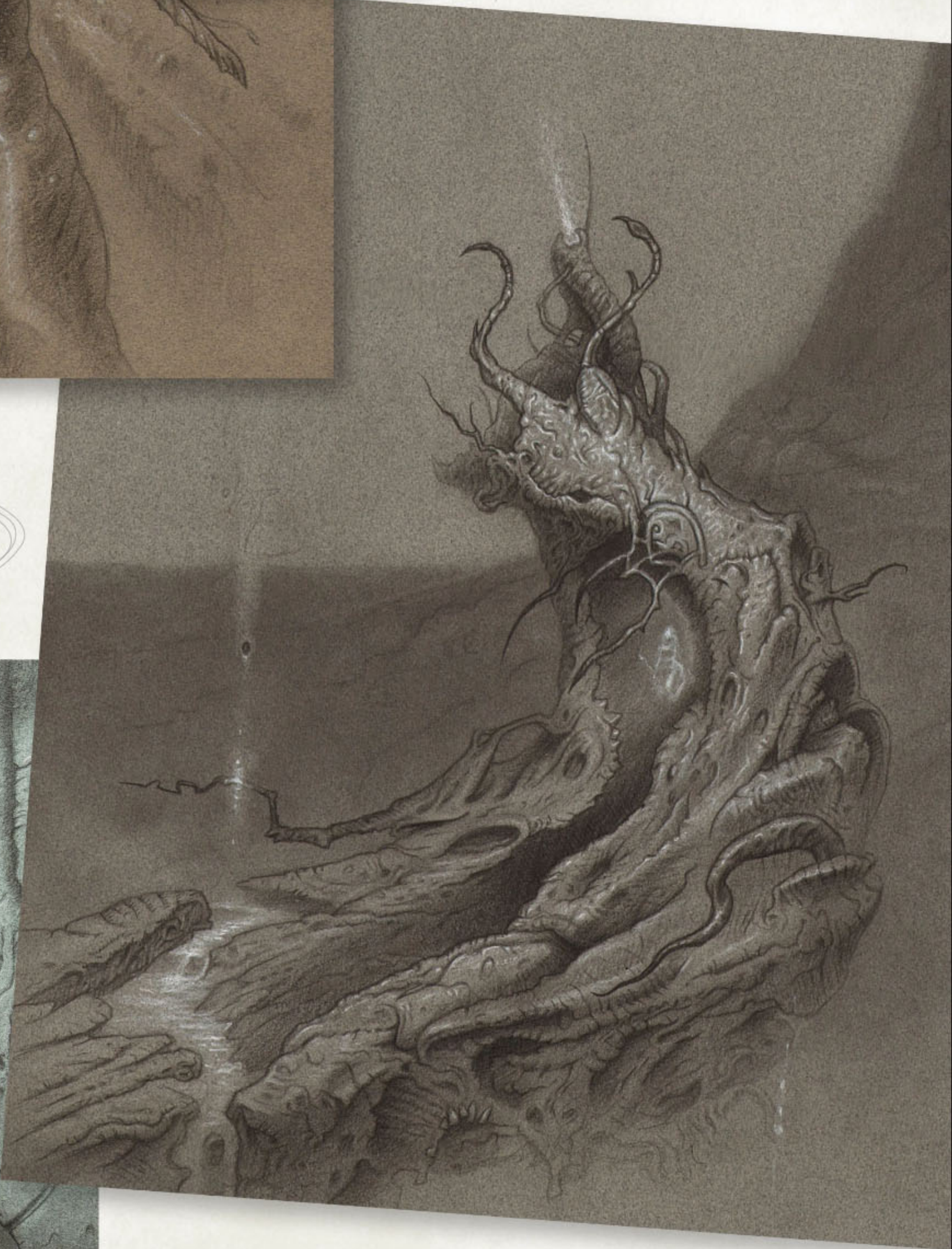
"I still have a small, white paper sketchbook. In there, I can be free to experiment with different drawing tools to come up with small thumbnails of shape and tone. In this case I was playing with a marker and a sepia ink pen."

TREE OF DESPAIR

"I have always found artwork with a monolithic element incredibly powerful. I wanted to create similar works based on rotting trees."

I AM IMMORTAL

"This piece is simply an homage to the music that has fuelled me for so many years. Black Metal."



Anne Pogoda

Animal hybrids, fashion victims and sleepy creatures are all welcome in Anne's wonderful sketchbook

Artist PROFILE

Anne Pogoda



Over the past few years, Anne has built up a loyal following after working as a freelance illustrator and concept artist for the German TV and gaming industries. When Anne isn't freelancing, she teaches at an art academy, and has published two books (as an author and as a contributing editor) with Ballistic Publishing.
www.darktownart.de



FASHION DIVA

"From around 2008, this was made for one of my portraits. It's one of the few drawings from that time I'm still really happy with."



GIRAFFE

"Giraffes are funny and entertaining animals! This sketch started out at the zoo, where I spent around an hour with the giraffes. Some parts had to be finished with references later because my chosen giraffe would always turn her back on me when I wanted to draw her."



PIGGIES

"I'm a huge fan of pigs so I draw them whenever I can - at the zoo, museum, or from stock photos for my research about animal anatomy."



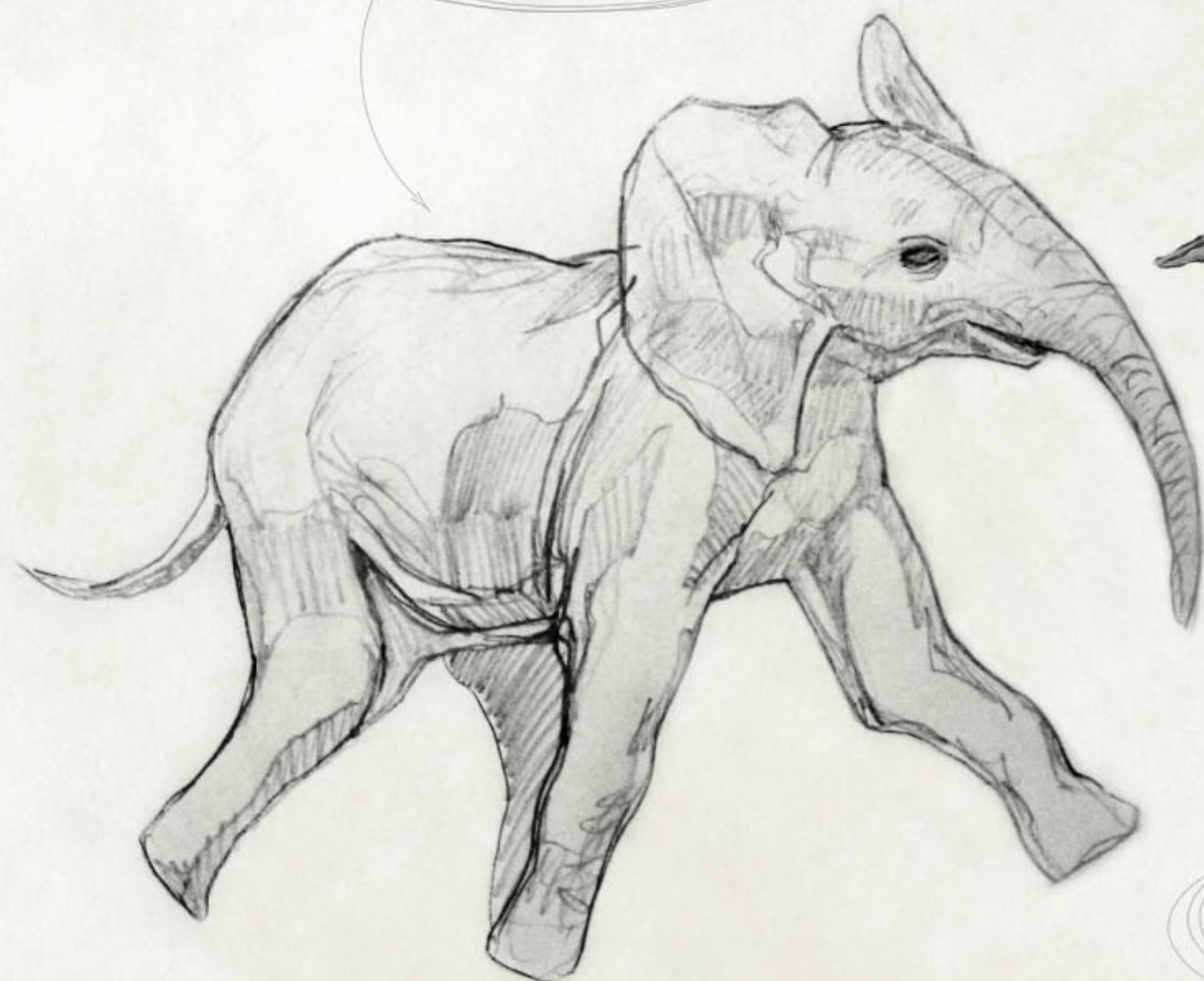
PANTHER

"These are studies of a black panther from our zoo in Berlin. Some of the sketches had to be finished using reference photos because he's quite a lazy guy and went to sleep shortly after I went to see him!"

"Some sketches had to be finished using reference photos - he went to sleep shortly after I got there"

BABY ELEPHANT

"One of my favourite coloured pencil drawings: we have a little baby elephant at our zoo in Berlin at the moment. However, the 'original' was always sleeping so I added the rest of his body based on a reference photograph."



RHINO GIRL

"This drawing is part of a series of concepts: girls that are some sort of animal goddesses. So far there are four of them: Rhina, Elephant, Deer and Boar."

HORSES

"These are random drawings of horses for my studies on animal anatomy. Most of them are based on stock photos. To me, horses are very fascinating to draw. They feel like the master plan for four-legged animal anatomy."



DUDE

"A rather funny approach from a life-drawing session. The model was a funny guy, so I ended up with a funny drawing!"





"Horses are
fascinating. They
are the master plan
for four-legged
animal anatomy"

D'ARTISTE

"This is a drawing that I
made for my version of the
cover of the d'artiste:
Character Design book."

Alexandre Puvilland

This DreamWorks animation artist and prolific online comic creator reveals the landscapes of the places he loves

Artist PROFILE

Alexandre Puvilland



"Having grown up in France during the eighties, I may have mad cow disease or I may be perfectly normal. I'll find out for sure when I'm 75," says Alexandre, who works for DreamWorks Animation. The artist co-illustrated the graphic novel of Prince of Persia, and Templar with his wife LeUyen Pham. They live in San Francisco with their sons Leo and Adrien.

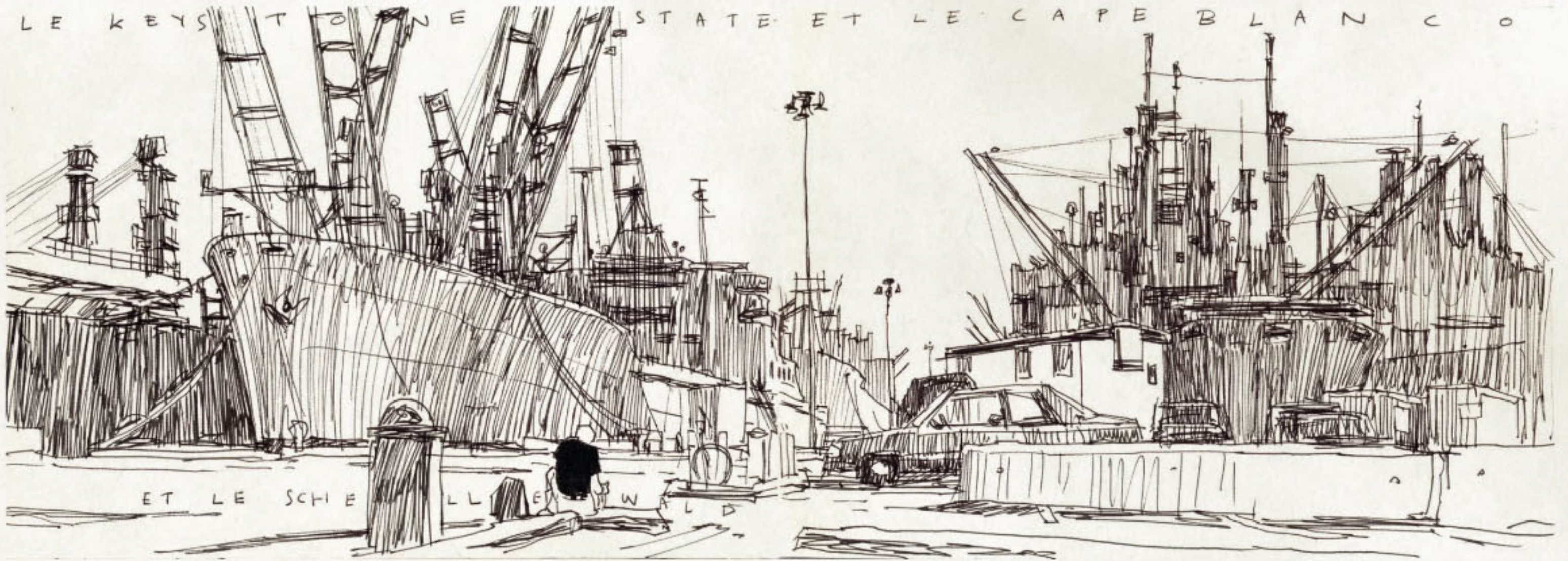
www.alexpuvilland.com

STUDIO SKETCH

"A view of our studio from a while back. It doesn't look like that anymore, but we still have the paper cutter. I like the mix of black and white and colours."



LE KEYS T O N E STATE ET LE CAPE BLAN C O



SAN FRAN SHIPS

"These boats are army ships moored in Alameda, east of San Francisco. I went there with some friends on Veteran's Day, I think. It's one of the three or four drawings I did in my super-wide sketchbook. That explains the weird format. Boats are really cool to draw, especially warships."

ANOTHER SKETCH OF SAN FRANCISCO

"I really like the way this one came out. Out of the many travel sketches I've done over the years, this is still one of my favourites, even more than a decade later. It's kind of depressing in a way that I haven't done better since."

"Boats are really cool to draw, especially warships"





HOLIDAY SKETCH

"A drawing from our trip to Hawaii. It'd been a long time since I had sketched in my book and it took a long time to get back into it. The house we stayed at offered lots of drawing opportunities. It was great for that. No need to go anywhere."

"The house we stayed at offered lots of drawing opportunities. It was great for that. No need to go anywhere"

NOE VALLEY IN SAN FRANCISCO

"I like the contrast between the trees and the architecture in the background. I was working on a movie about elephants in Asia and was looking at a lot of Chinese paintings at the time. I think that's where that composition with the trees in the foreground was inspired from."

NEW SKETCH

"The most recent sketch of the batch. I did this in Chinatown in San Francisco. The drawing I did just before this one was way overworked and had too many details. So for this one I tried to keep things simple. It's always tricky to know when to stop."

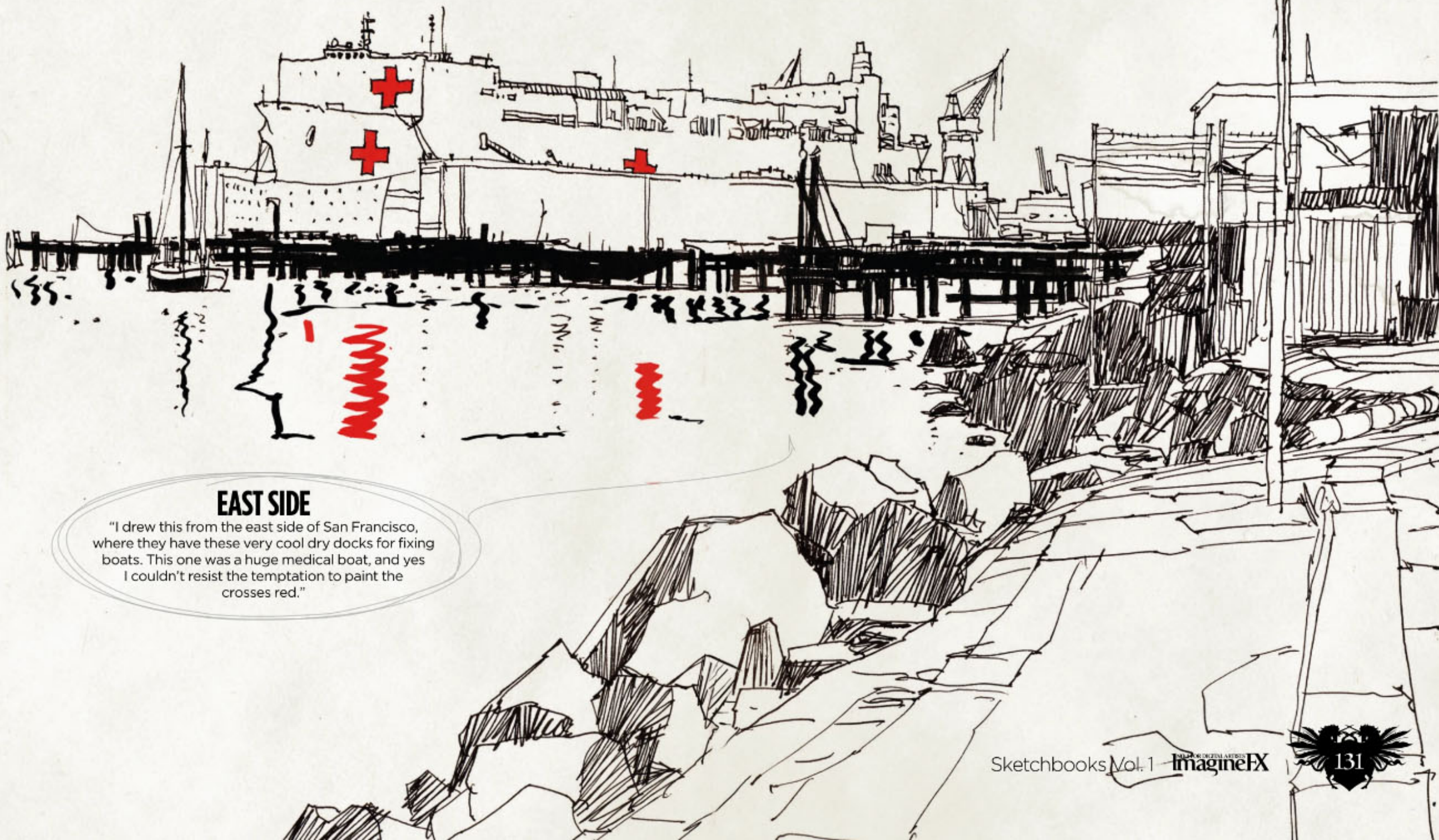


BOURGEOIS PIG

"This is a snapshot of my former life in LA. It's inside a coffee place called the Bourgeois Pig, which was really close from where I lived. I did the colours probably eight or nine years after the sketch, but that's how I remember it: really dim at any hour of the day."



LE BATO DE LA + PORT DE SAN FRAN / JCI
SCO DI MANCHE 6 FEVRIER 2000



EAST SIDE

"I drew this from the east side of San Francisco, where they have these very cool dry docks for fixing boats. This one was a huge medical boat, and yes I couldn't resist the temptation to paint the crosses red."

Charles Santoso

Charles's sketchbook is a springboard for drawing all things real and fantastic. He won't leave home without it!

Artist PROFILE

Charles Santoso



Charles is a concept artist and illustrator based in Sydney. He loves drawing very little things in a very little journal and dreams about funny, wondrous stories. He's employed at an animation studio as a concept artist/art director, working on various feature film and TV projects. He also tackles several picture book projects in his spare time.

www.charlessantoso.com

CHARACTERS

"I sketch to explore and understand stories, characters or ideas. Getting used to the act of drawing is vital for me to dive into what's important. It's a more efficient approach."



ANIMALS

"Drawing animals is fun. You can sometimes find yours and others' emotions reflected through them."





BIG MOUTH SYMPHONY

"Pencil gives me textures that I still can't mimic in Photoshop. I love the raw quality of the medium and the results."

ANDROID

RANDOM WORD DOODLES

"Every now and then, I ask the kind folks of the 'Twitterverse' to send me a word (my Twitter name is @minitreehouse). I pick the very first one that pops up there and spend between 30 and 90 minutes drawing something based on it. This is an exercise that I do to tickle my brain regularly."



SKETCHBOOK

"My sketchbook is filled with different types of drawings, ranging from observational sketches and random ideas to occasional finished drawings. I find that a small, pocket-size sketchbook is handy to carry and I always have one with me everywhere I go."



"Pencil gives me textures that I still can't mimic in Photoshop"

ZOMBIE

"Here's another sketch that came into being thanks to the Twitterverse. Most of these doodles were done digitally in Photoshop. These images are nowhere to be considered final and their quality varies, depending of the complexity of the idea."



"I often sketch one subject over and over until something clicks"

C5'12

EXPLORATIONS

"Sketching is a big part of my process. I often sketch one subject over and over until something clicks, before moving forward to create a finished piece. These explorations are usually really rough and not intended to be shown in public."





LITTLE STORY SEEDS

"I collect lots of small stories and ideas within my sketchbook as visual anchors for my future self. It's quite rewarding to find forgotten sparks when I visit my old sketchbooks."

DIFFERENT MEDIUMS

"Jumping between different mediums often give me breakthrough and unexpected results. Markers, watercolours, inks, computer, charcoals, art paper, print paper, notepad, Post-it notes... anything goes!"

PEN

"My favourite medium to draw on my sketchbook is pen, because it forces me to not worry about making mistakes on the page. It's quite liberating!"





"Sometimes it's just fun to draw shapes and that was the reason for the curly hair. The girl was simply supporting cast"

GIRL WITH CURLY HAIR

"This image was done more for the hair with all the curls than the girl. Sometimes it's just fun to draw shapes and that was the reason for the hair. The girl was simply supporting cast."

Don Seegmiller

Enter a world of mythical beasts, creepy characters and random acts of creativity

Artist PROFILE

Don Seegmiller



Don Seegmiller is a Corel Painter Master and a true legend of the digital art world. He has authored a number of

digital art books, taught figure drawing classes, and spoke at many conferences. In addition, his traditional oil painting work has been represented by many major art galleries in the United States.

www.seegmillerart.com



MAN IN THE LARGE TOP HAT

"The idea was to draw a character with a Jekyll and Hyde personality. I wanted to make him creepy without going over the top and making him a monster. I thought a good approach would be to make his smile a sidelong glance and his teeth way too large."



UGLY PUG

"I was sitting in the park at a little league baseball game and a couple walked by with the ugliest pug dog that I had ever seen. Here is homage to that small but memorable dog."

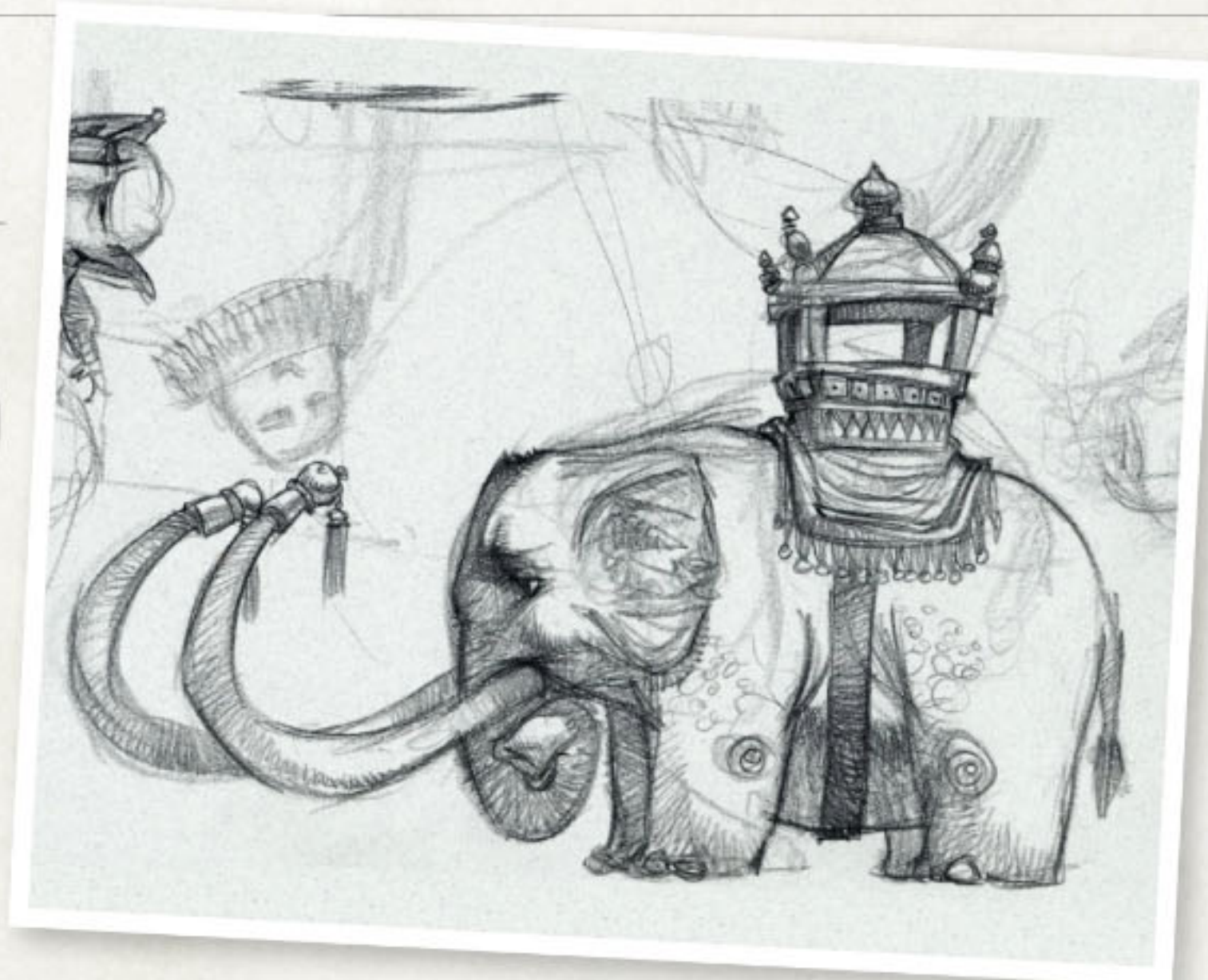
CHUBBY DRAGON

"I've been drawing dragons based on characteristics of real animals. This chubby dragon is based on my daughter's bulldog. Not only is he overweight but he sits with his legs in front of him. The skull is there because everyone knows that dragons eat people – and people think my daughter's dog also eats small children."



WAR ELEPHANT

"This is an example of a typical sketchbook page. There are scribbles all over the surface and usually more than one small drawing per page. I tend to rotate the page as I draw to get a better angle."



"Really can't explain why I drew this image. So many drawings in my sketchbooks are simply flights of fancy"

FROG MAN

"My take on a frog man. Not the traditional frog man, but a real combination of a tree frog and a man. Really can't explain why I drew this image. So many times the drawings in my sketchbooks are simply flights of fancy with no real direction. This sketch is a good case in point."



BIG SCARY MONSTER

"Who doesn't like to draw monsters? There was no initial direction here other than that I wanted him to have lots of teeth. Eventually this sketch was the basis for a digital painting. Not many of my sketches make it to the digital painting stage."





BALD GUY WITH AN ITCH

"This guy was wandering around the ball field one evening when a bunch of little league baseball games were being played. I often take my sketchbook to ball games. It helps me behave. Anyway, he was an interesting character and he had an itch that he kept scratching."



HAT AND FEATHER

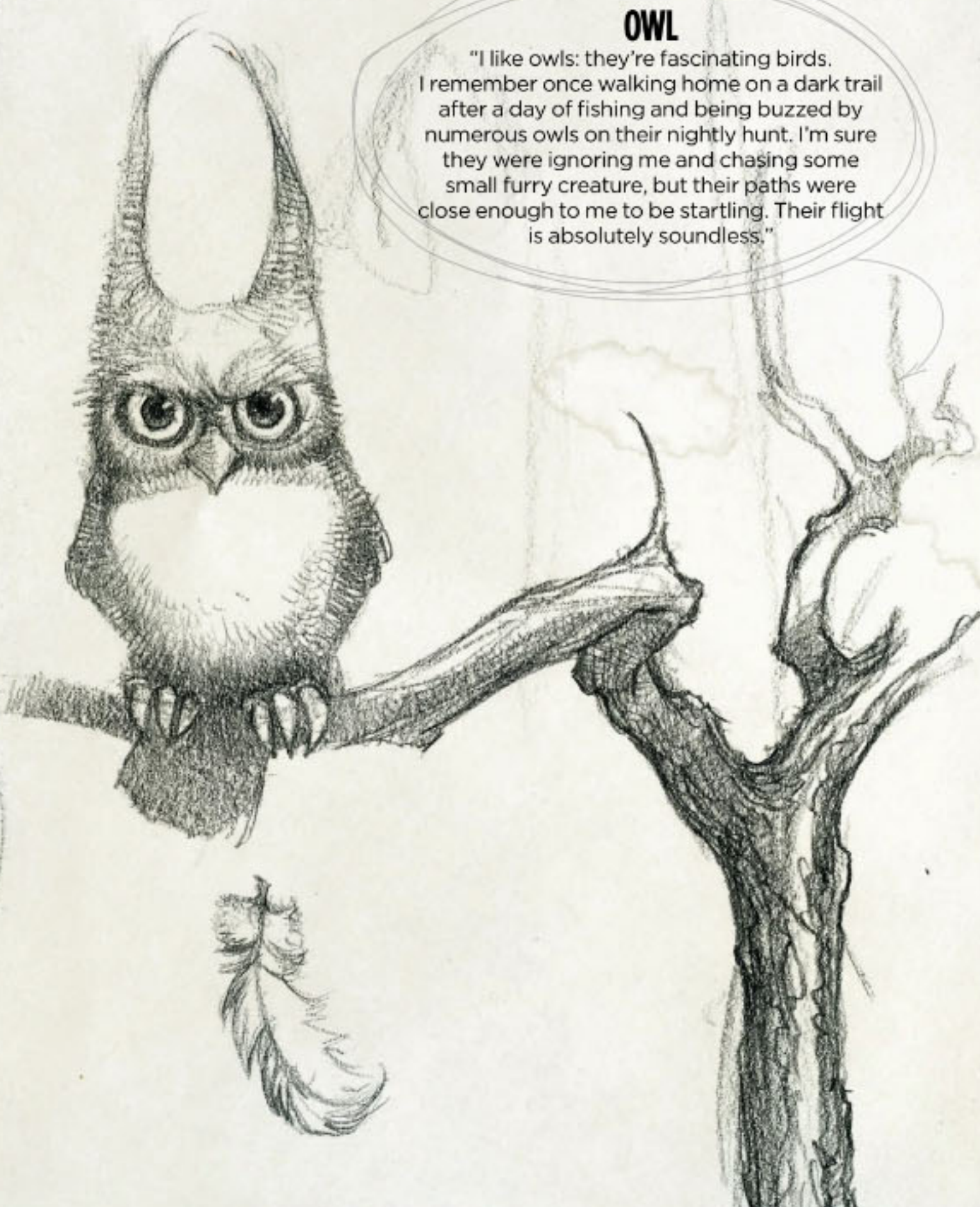
"Another sketch without any real reason for its creation. It's just some ugly guy with a big nose and an even bigger hat."

"This guy was wandering around the ball field one evening. He had an itch that he kept scratching"



INNSMOUTH INHABITANT

"A character inspired by the fictional town of Innsmouth found in the stories of HP Lovecraft. Some of the inhabitants of this town were said to have fishlike features and a distinctly unpleasant appearance. This was done for the fun of it."



OWL

"I like owls: they're fascinating birds. I remember once walking home on a dark trail after a day of fishing and being buzzed by numerous owls on their nightly hunt. I'm sure they were ignoring me and chasing some small furry creature, but their paths were close enough to me to be startling. Their flight is absolutely soundless."

Jago Silver

The children's book illustrator explains how the freedom of digital sketching can yield unexpected results

Artist PROFILE

Jago Silver



Based in Cornwall, Jago is an award-winning artist who has been illustrating children's books for over 10 years. He works entirely

with digital forms, switching between an iMac, a Cintiq and an iPad. Jago has also lectured on digital visualisation at Truro College, specialising in digital drawing techniques, where he shared a strong interest in character design and concept art with his students.

www.jagoillustration.com

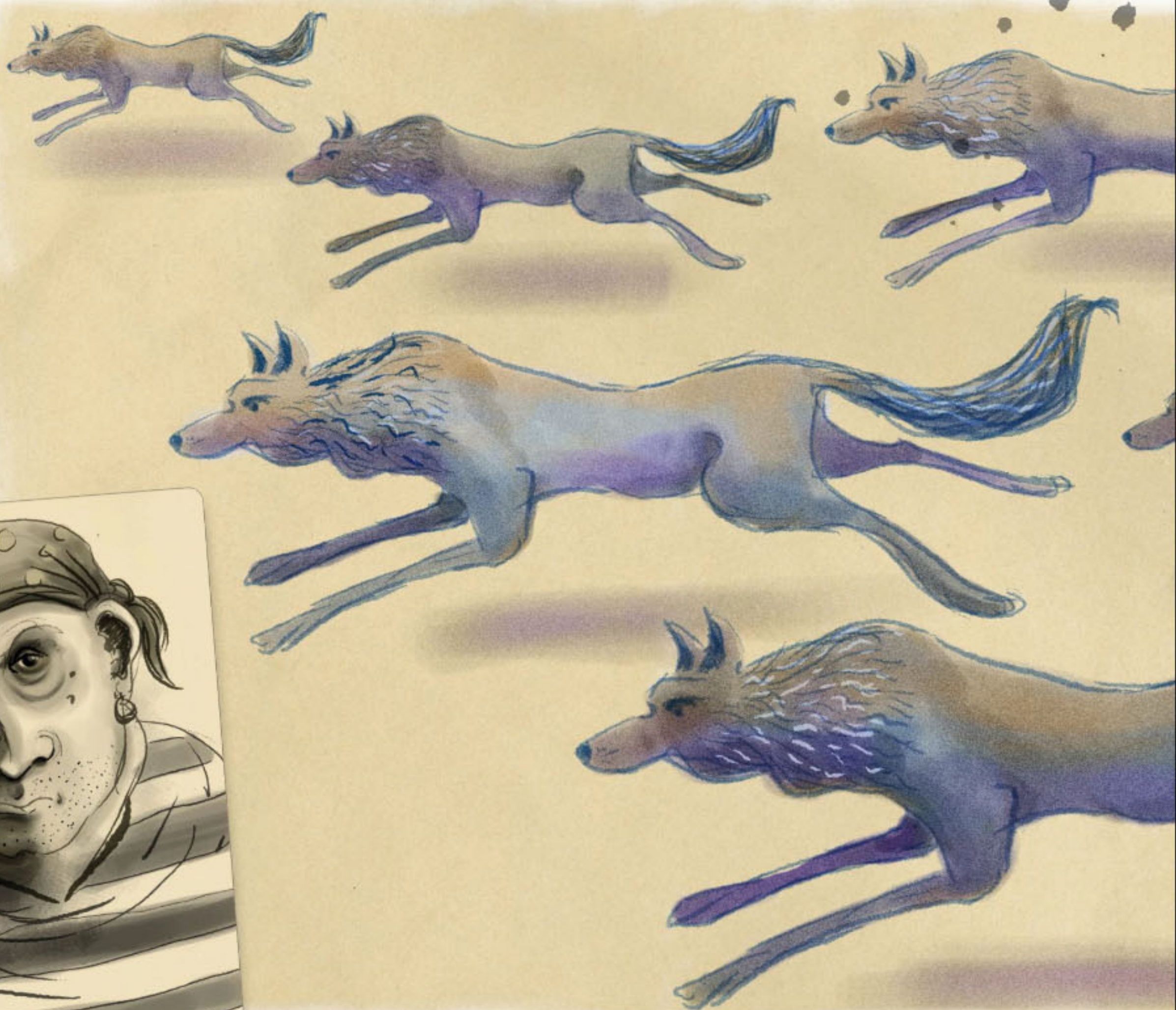


FACE PAINTING

"I find that these kinds of sketches are a great way to practise painting techniques."

WOLVES

"I tend to use Photoshop to sketch out my ideas."



PIRATES

"I've been trying to produce a lot of daily sketches, focusing on what I feel I'm worst at: faces."



"I tend to use Photoshop to sketch out my ideas"



FOUR HEADS

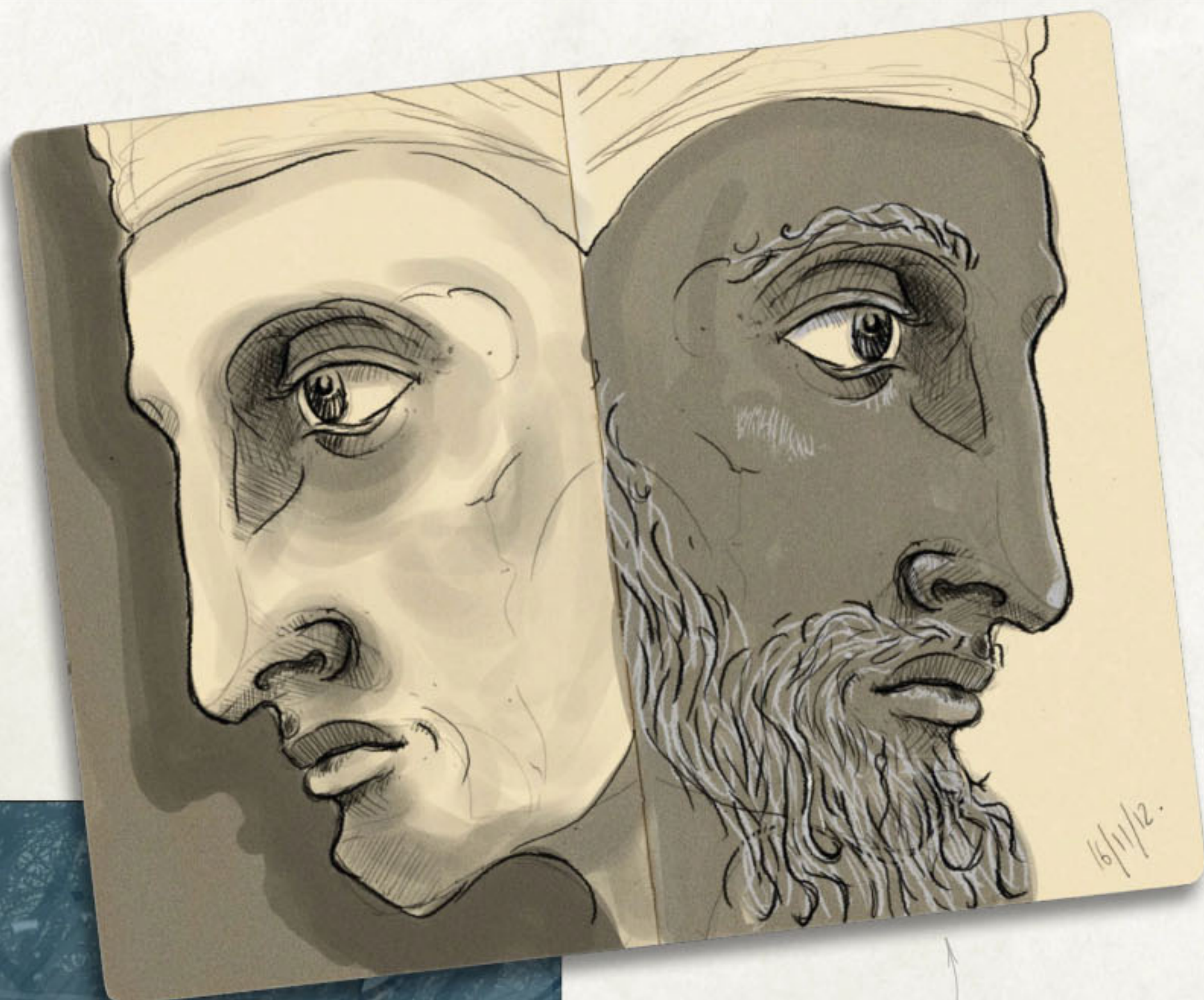
"Sometimes I'll work a sketch through to a finished colour illustration, other times I'll just try and produce as many as I can, or concentrate on expressions."

COLLEGE TUTORIAL

"This is an example used in class for my students, showing a technique for building up an illustration in layers."



"I'm starting to use the iPad more and more as a digital sketchpad"



THE BIGGEST TREE IN THE WORLD

"An in-progress stage of a class exercise to illustrate an exaggerated world record. I chose to illustrate the world's biggest tree."

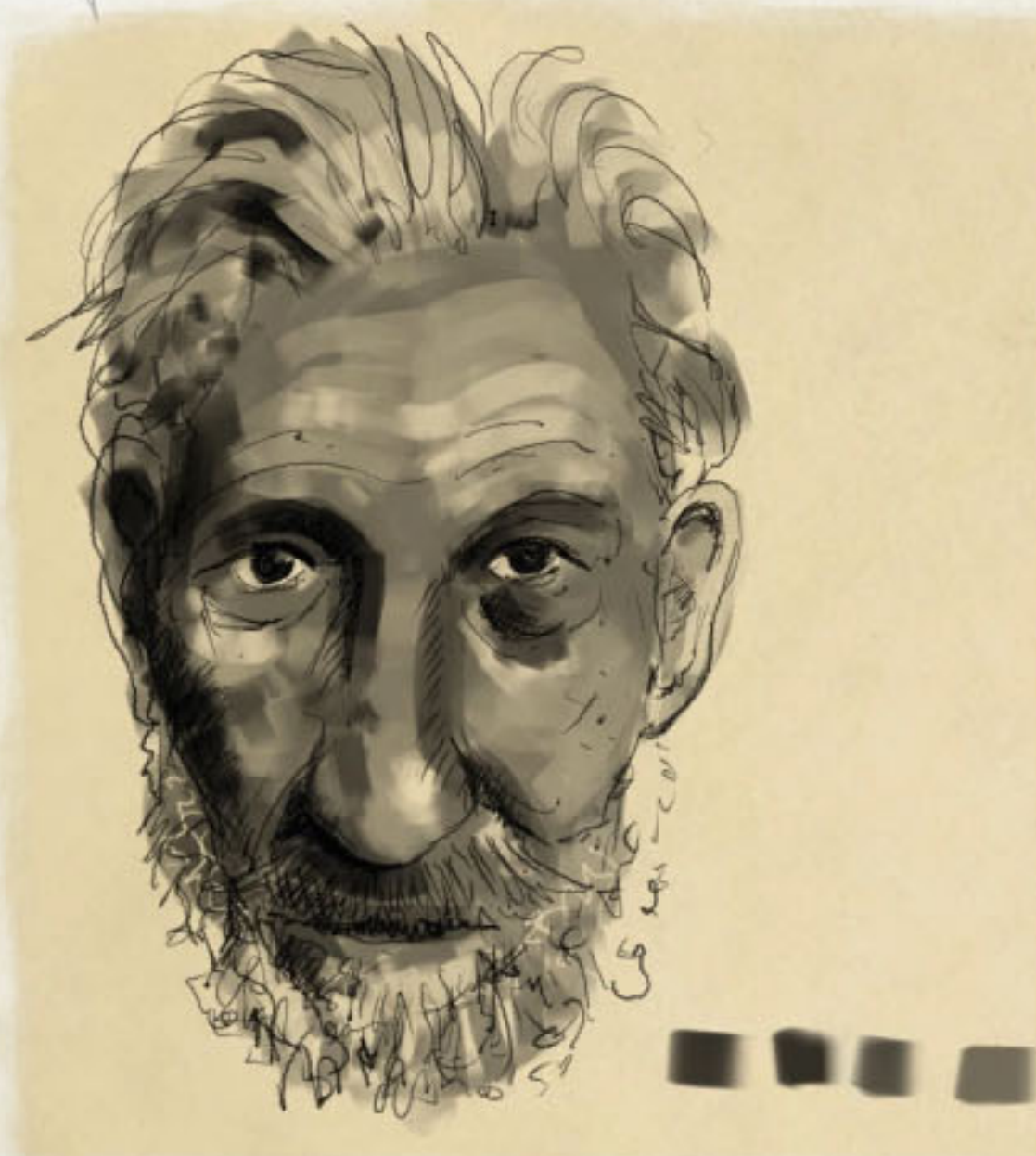


TWO VERSIONS OF ONE HEAD

"Here, I wanted to create two versions of the same sketch with slightly different details."

IAN MCKELLAN (SORT OF)

"This sketch was initially based on a photo of Sir Ian McKellan but took on a life of its own. I later added colours and textures."





HEAD SKETCHES

"One of the first sketches I made, in 2013, trying out a few new techniques."

ICEBERGS & WATERFALLS

"These are iPad sketches. I'm starting to use this more and more as a digital sketchpad; the Brushes app and Paper by FiftyThree are my favourites."



Ben Templesmith

Feast your eyes on these sketches from this dark antipodean comic artist...

Artist PROFILE

Ben Templesmith



Although hailing from Australia, Ben made his name in US comics with 30 Days of Night and the Warren Ellis collaboration, *Fell*. The Eisner Award nominee's most recent work includes *Welcome to Hoxford*, a supernatural comic series that he also wrote. Ben can be found at most comic cons making strange faces at cameras.
www.templesmith.com



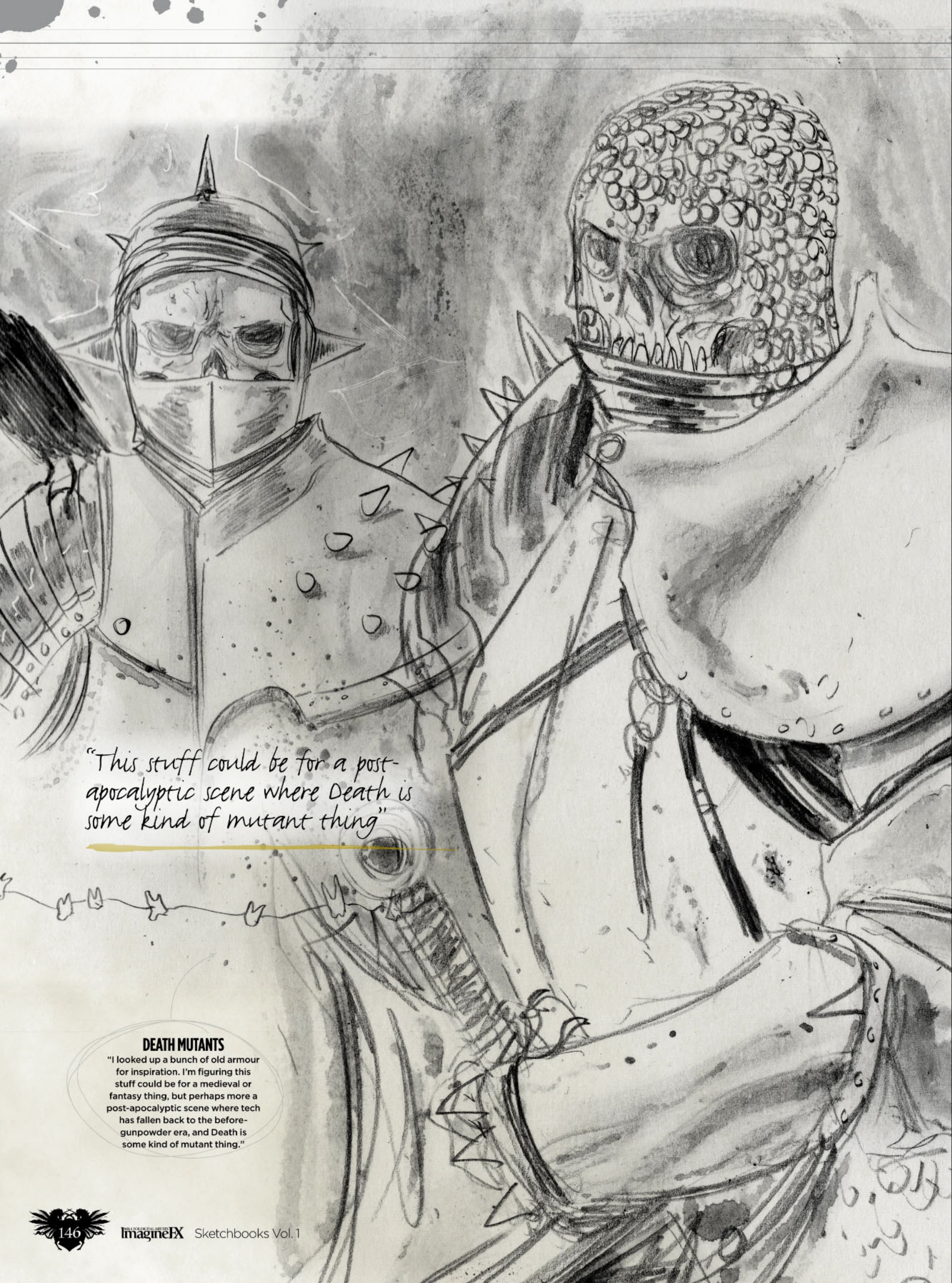
SKULL WARRIORS

"These sketches are a series of me trying to figure out a new character for something. I've always liked drawing skulls, it's a particular fetish of mine, I guess. So, I started with the idea that, in some fashion, this guy will literally be the personification of death."

SKULL WARRIOR DON

"I'm not a huge fan of too many spikes on armour. But horns on the head, I think, have more impact."

"I started with the idea that, in some fashion, this guy will literally be the personification of death"



"This stuff could be for a post-apocalyptic scene where Death is some kind of mutant thing"

DEATH MUTANTS

"I looked up a bunch of old armour for inspiration. I'm figuring this stuff could be for a medieval or fantasy thing, but perhaps more a post-apocalyptic scene where tech has fallen back to the before-gunpowder era, and Death is some kind of mutant thing."

SAMURAI SKULL LORD

"This one kind of looks a little like a Samurai maybe, with the flag thing on his back. The bigger the sword the better, though."

SKULL LORD CONTEMPLATING

"I actually don't do much pure sketching. I tend to finish off images unless I'm deliberately doing concept work. Most of these will probably end up as more finished images a bit later on, in a future project."

Artist PROFILE

Marshall Vandruff



Marshall is a freelance illustrator, having worked for Mad magazine, Warner Bros, Hanna-Barbera and Dark Horse, among many illustrious others. Since 1984 he has taught nearly 200 drawing and composition courses at colleges, universities and art departments.
www.marshallart.com

Marshall Vandruff

Growing up near Disneyland was bound to have an effect on an artist...



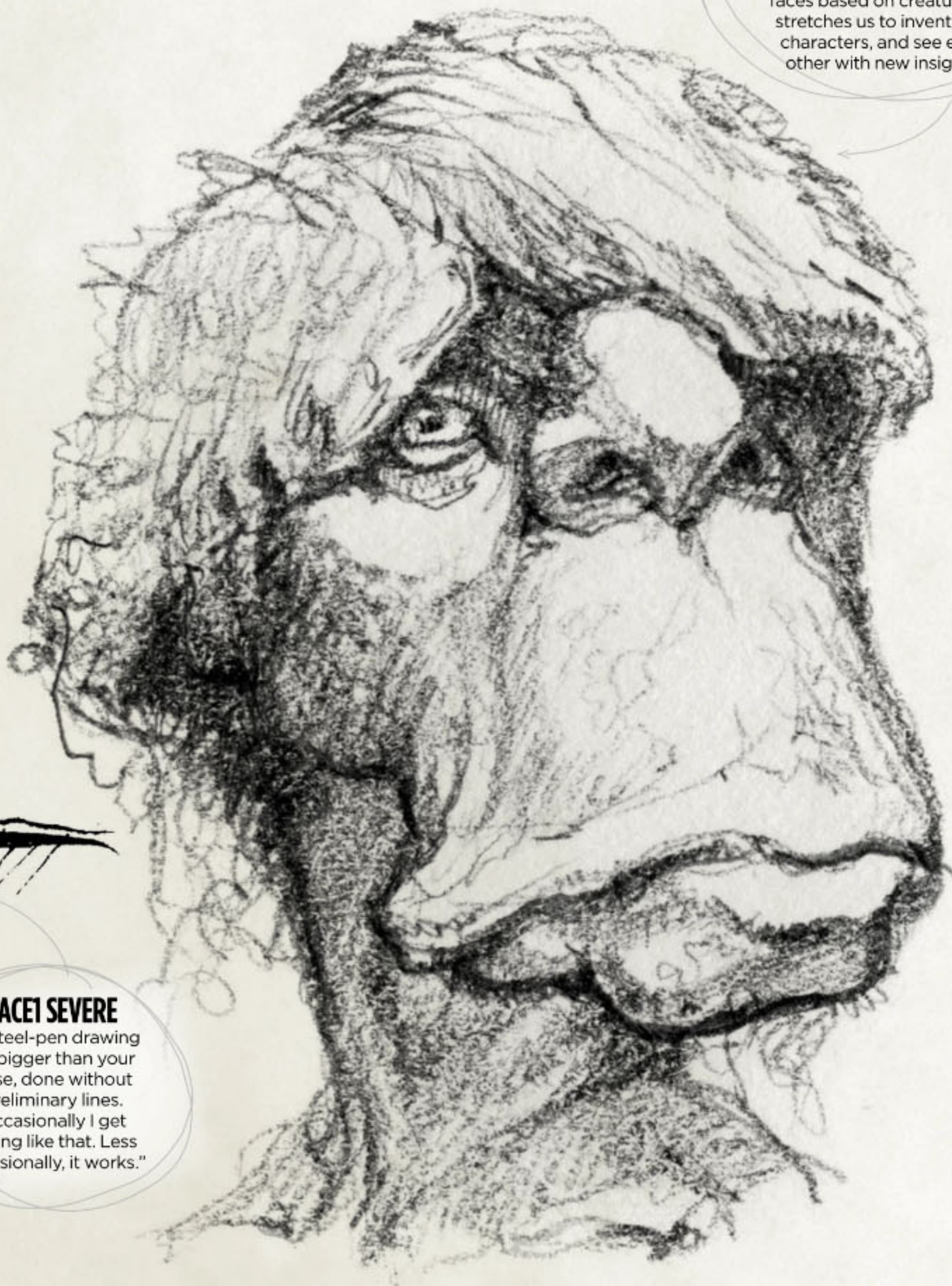
ANIMAL GUYS (CAMEL, CAT)

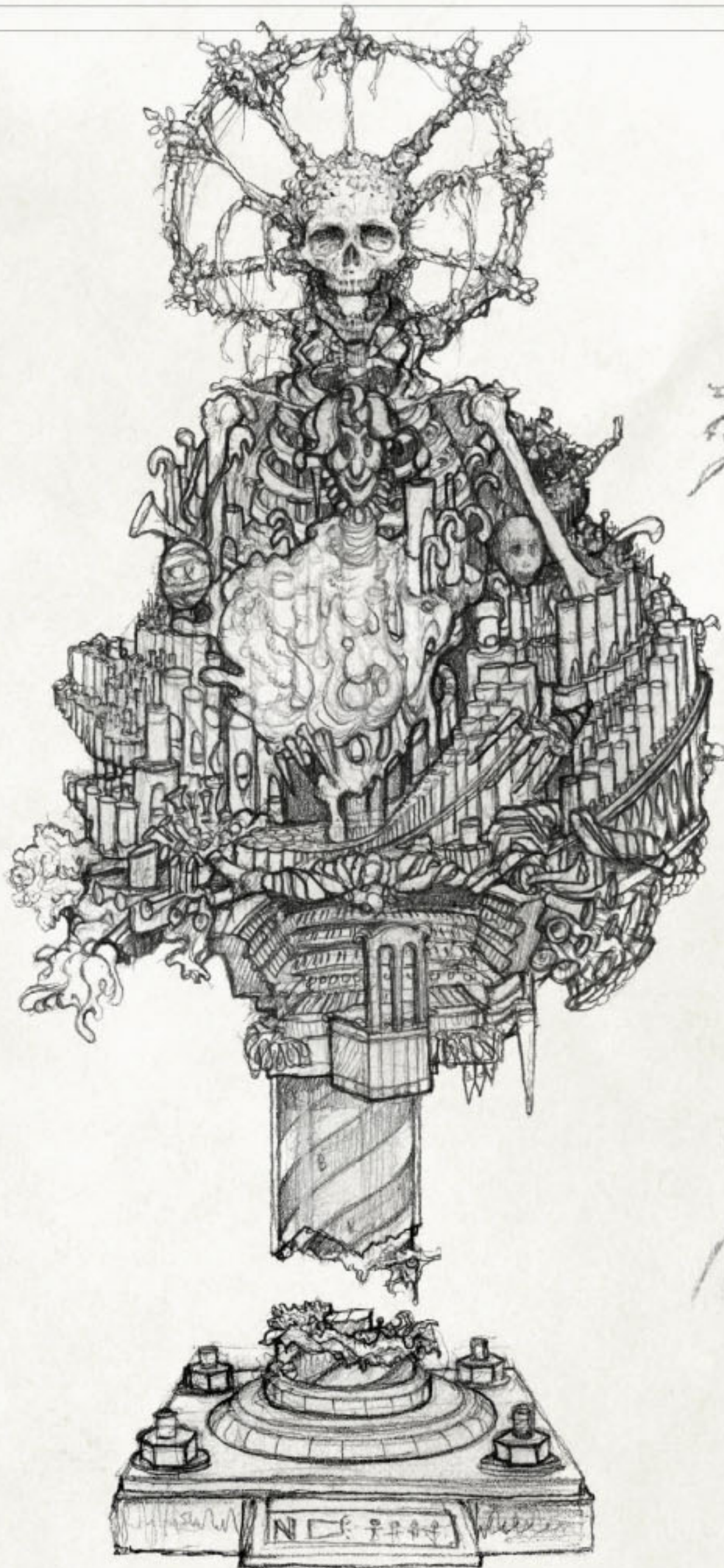
"In my classes, we design faces based on creatures. It stretches us to invent new characters, and see each other with new insight."



FACE SEVERE

"A steel-pen drawing no bigger than your nose, done without preliminary lines. Occasionally I get daring like that. Less occasionally, it works."





SKELETONPLAYER

"This image popped into mind as I went to sleep. I got up to sketch it out, looked at it the next morning and felt it was worth a few hours of development, so I put in the detail. I may finish it in colour."

MARSHALL DRAWING DINOSAUR (ROLLER-BALL PEN)

"I like to draw at the Natural History Museum. Here I am looking majestic while I work."



ANGRY ANGLERS 1 & 2

"These images came to me on a sleepless night. Once I exorcised them, I felt fine. Now it's your problem."



"I love pencils and pen and ink. And I love to draw small. I work from the size of an eyeball to the size of a face – never bigger."



NO FREE
ROSCNACH
TESTS!

ONE PAGE
WONDER

SLUG BUCKETS & YOU

The Gargantuan
slugBucket Fiasco

The Guy with the
overheating head
the tortured Sole

NO FREE
ROSCNACH
TESTS!

SKETCHBOOK PAGE 32

"This is typical of the 200+ sketchbook pages I did over a few years. I'd spend a few days or even weeks and just fill them with whatever I felt like drawing."

The Gene Aulay Museum and
Breakfast Cereal Manufacturing
Corporation Headquarters

THE FACE OF GLORY

Robt. Tunks
"ALL BALL-BEARING"
ANTI-DESTITUTION
MACHINE

The Gene Wilder
Parallelogram & Artificial
Insemination Clinic

Watercolor is
"Making the best
of an emergency"
-Sargent
as quoted at
LACMA

ARTISTIC ANCHOVY
Wrinkle machine"

TO D'S MACHINATIONS

ARDS?

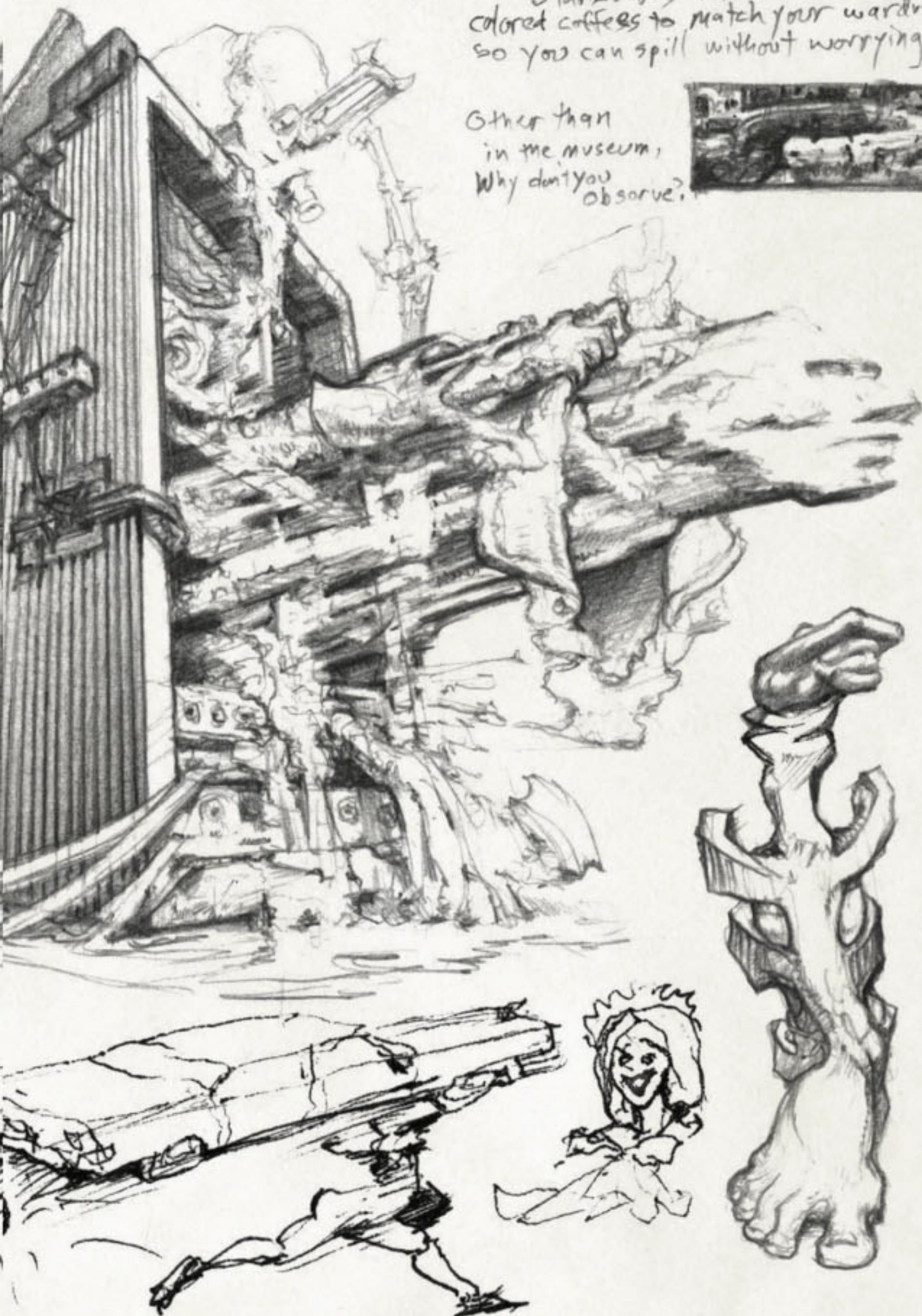


"Weasels Again" Natural Rantings
It all fell apart—Two days ago tomorrow.



Starbucks should have multiple
colored coffees to match your wardrobe
so you can spill without worrying.

Other than
in the museum,
Why don't you
observe?



"I seldom draw from observation.
I did it for years but got bored.
I'd rather invent."

COSMIC BLOWER (ABOUT 4" HIGH)

"I drew this demo for students by simply
swirling lines about until I found an image.
I'd been looking at Heinrich Kley a lot and
I felt some of his attitude, if not his skill,
come through this piece."



Calum Alexander Watt

With a slickness reserved for most artists' finished images, Calum's digital sketchbook is worth a closer look

Artist PROFILE

Calum Alexander Watt



Calum, who's also known as salaryman on the internet, is a freelance storyboarder, concept artist and illustrator, working in the entertainment industry. Calum has created concepts for Disney and Sega and his comic work has appeared in 2000 AD and Image Comics. He lives and works in England, somewhere near the sea.

www.calumalexanderwatt.com

ATLATL

"The title refers to the throwing stick she carries. It's a sketch to evolve my approach to inking digitally. I did this in greyscale, with SketchBook Pro, with colours added in Photoshop."

RED MOON RISING

"While my work is completely digital these days, I've recently been dropping in photos of some simple watercolour swatches I've created. Here the moon helped to give an element of context to a quick character piece."

THE LONG WALK

"An exploration into a more familiar surrounding... couldn't resist a little narrative content."



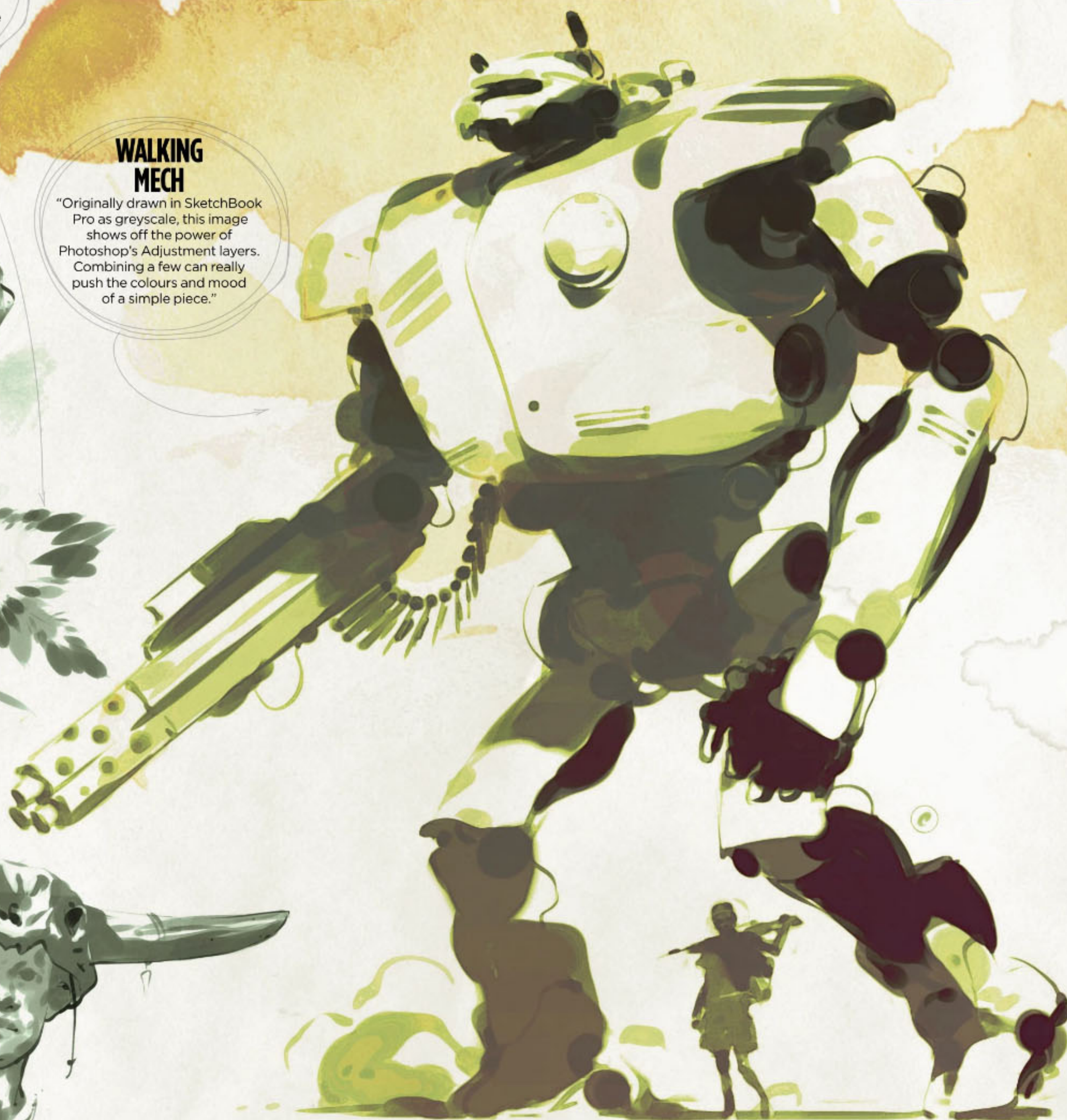
HEADGEAR

"Explorations in upgradeable/customisable headwear. No final character design had been approved at this time, so simple unrendered sketches were a good way of exploring the possibilities."



WALKING MECH

"Originally drawn in SketchBook Pro as greyscale, this image shows off the power of Photoshop's Adjustment layers. Combining a few can really push the colours and mood of a simple piece."



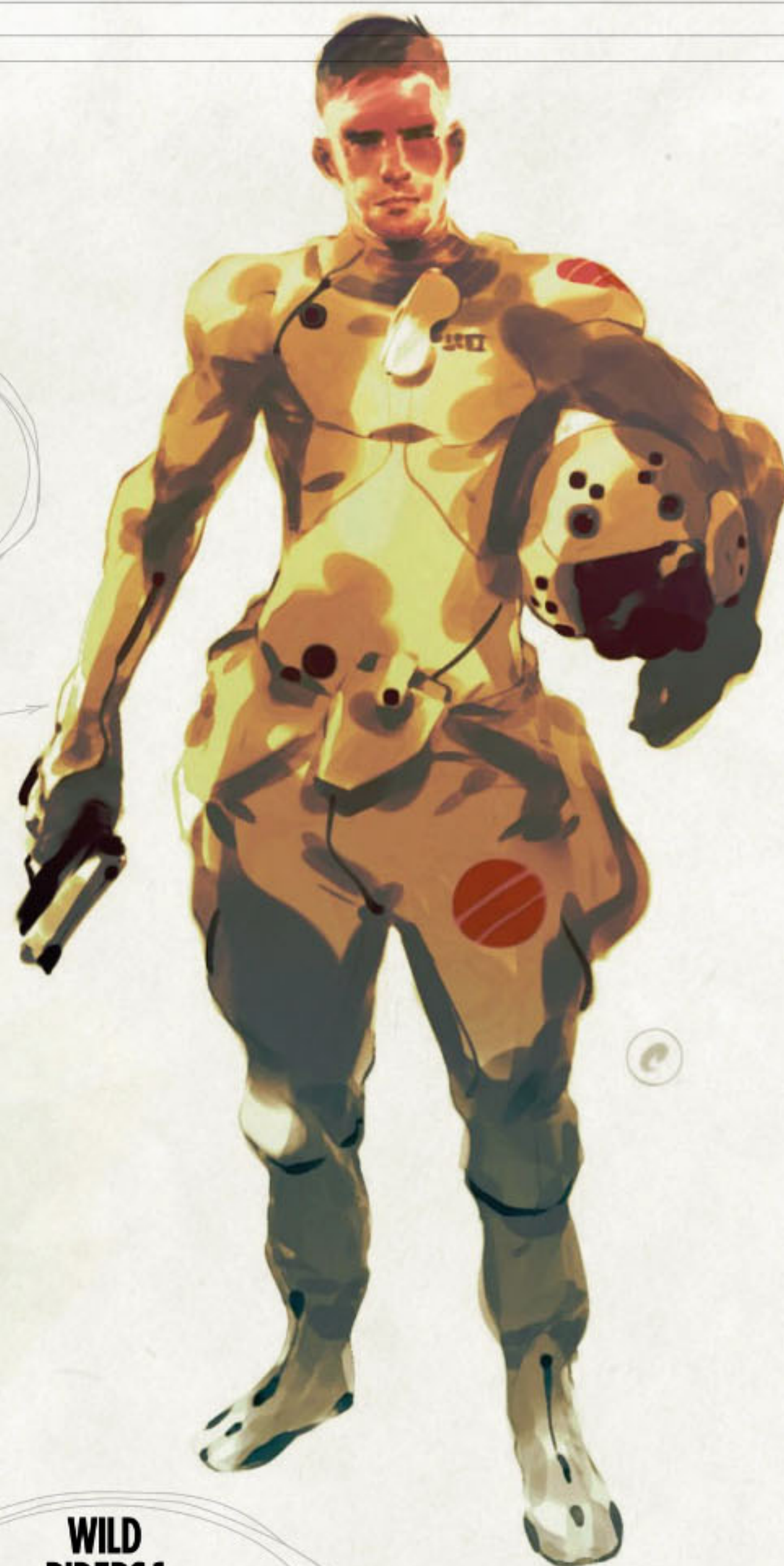
USB-BOT

"An image that simply emerged from the shapes I was drawing. I really pushed the Photoshop treatment to emphasise the robot's size."



MECH PILOT

"A lunchtime sketch exploring in more detail what a pilot for my mech designs would look like."



WILD RIDERS 1

"These pieces were created for a racing game, using the wild animals to race on. I ended up doing more than 70 different treatments with no success - that's the nature of conceiving. The approach and results of these are among my favourite work."



THE CORPSE KING

"Here I was trying to emulate a dry brush/watercolour stroke in SketchBook Pro."

"I did more than 70 different treatments with no success – that's the nature of concepting"



BUGS

"Inspired by a colleague's idea for a game, inked without undersketching, the four-armed pilot is still the most intriguing element here, for me."

RAIN MAN

"This came about as I simply wanted to draw an elephant which, up to this point, I had never attempted. I used SketchBook Pro and Photoshop."



CITY ON FIRE

"Another SketchBook Pro sketch polished with some adjustment layers in Photoshop to give a more completed piece."



Eva Widermann

Expressive faces and strong poses abound in Eva Widermann's eclectic character designs

Artist PROFILE

Eva Widermann



Born in Munich, Germany and now living in Cork, Ireland, Eva is a freelance illustrator and concept artist. Her main focus

is on detailed character art, in both traditional and digital media. Her work has been published in a variety of books, magazines and games for clients within various fields, including Wizards of the Coast. eva-widermann.de

LAND SPIRIT

"A creature from Inuit mythology, drawn for one of the most fascinating projects I've worked on so far."

TUUTANNGUULUK

"A piece I did for the Inuit Mythology Project, set up by Inhabit Media, Canada, to preserve Inuit culture, legends and heroes."

ANGEL VS DREAMSEED

"It's surprising how much dirt this sketch contains. I just swept together everything that was surrounding me, including eraser fluff, cigarette ash, dust, coffee, graphite powder and cat hair."



TEAR COLLECTOR

"A monster concept I did for the role-playing game Engel."



"I love drawing organic shapes and spirals and quirky stuff"

MAHAHA

"A famous evil creature from the Arctic legends."



SOME SORT OF ORKO

"I love drawing organic shapes and spirals and quirky stuff. This one reminded me a bit of Orko in the end! Orko was cool!"



11/05/10
EW

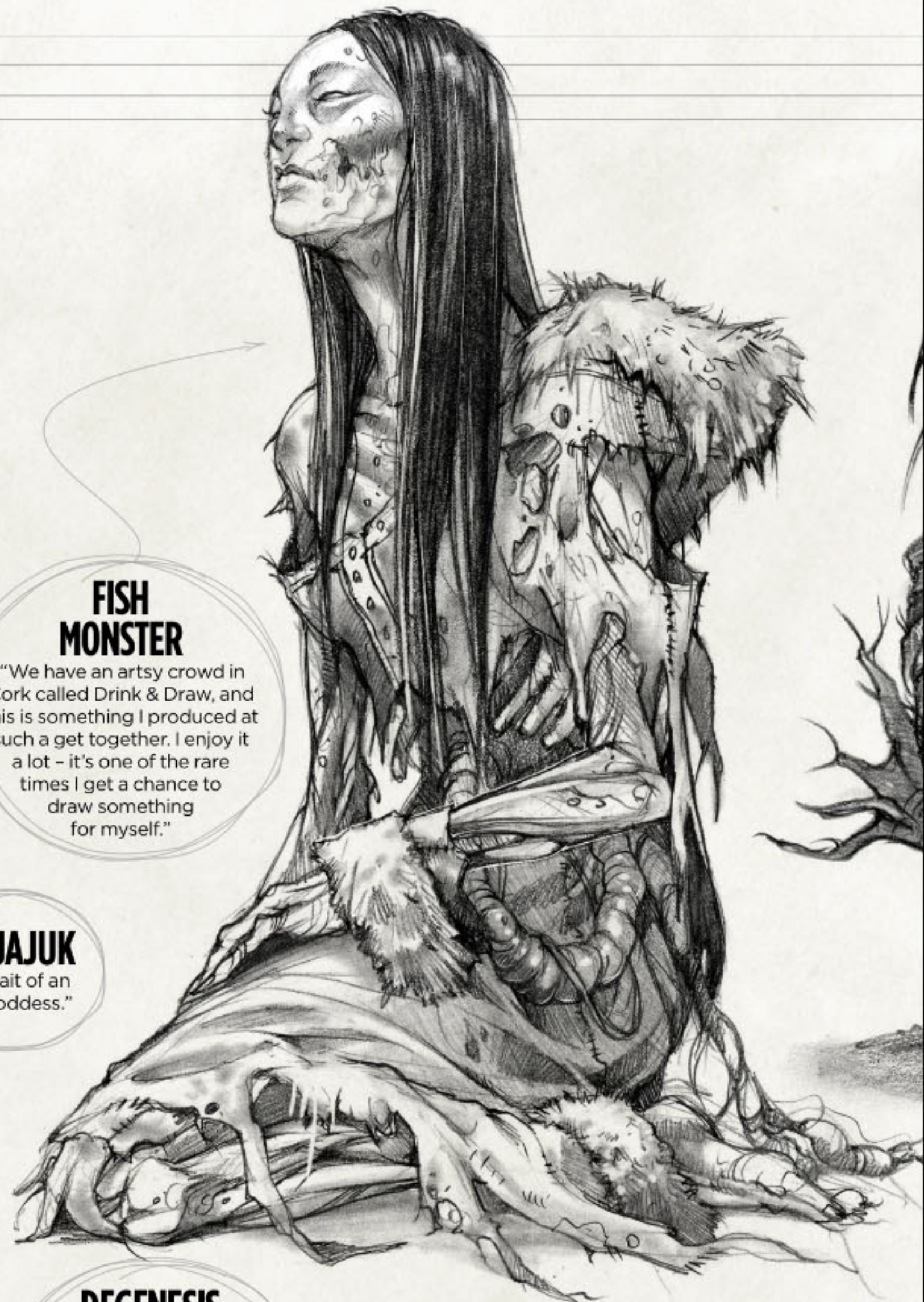


FISH MONSTER

"We have an artsy crowd in Cork called Drink & Draw, and this is something I produced at such a get together. I enjoy it a lot - it's one of the rare times I get a chance to draw something for myself."

NULAJUK

"Portrait of an Inuit goddess."



QUALLUIPILLUK

"Also done for the Inuit Mythology Project. Perhaps it's an Arctic version of a Morlock?"



DEGENESIS

"Working for the RPG Degeneration taught me to be messier and dirtier with my sketches, which I've maintained ever since."



"Working for the RPG Degeneration taught me to be messier and dirtier with my sketches"



SHARON TATE

"The 60s actress fascinated me since my childhood. She was just incredibly beautiful."



"Drink & Draw is one of the rare times I get a chance to draw for myself"



NIGHTMARE BUNNY

"One of the topics of a Drink & Draw night."



12 APR

[Signature]

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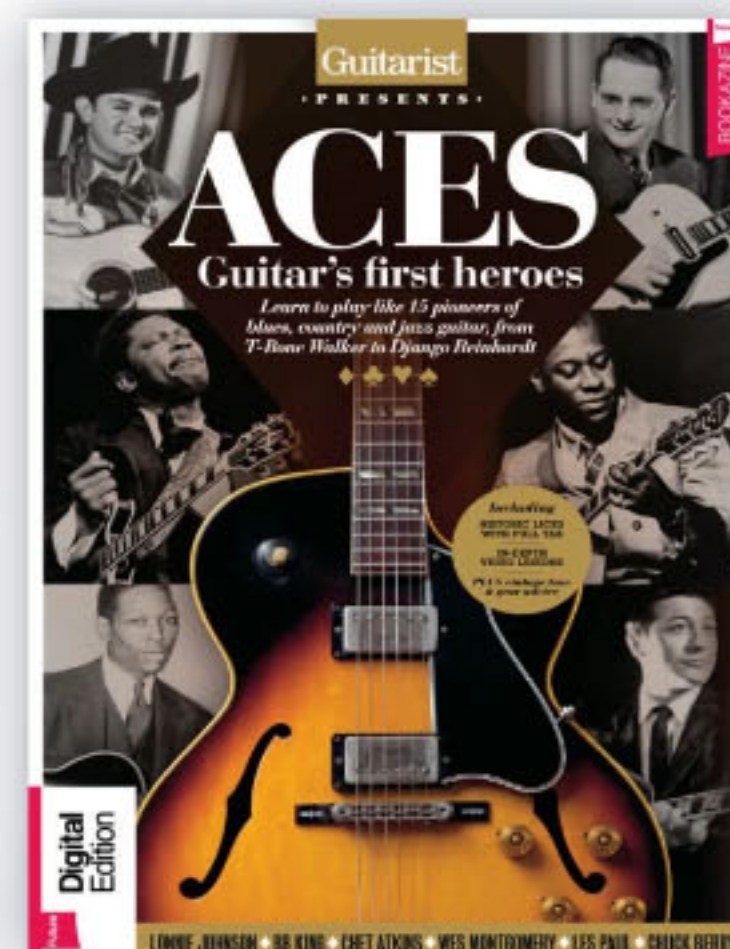
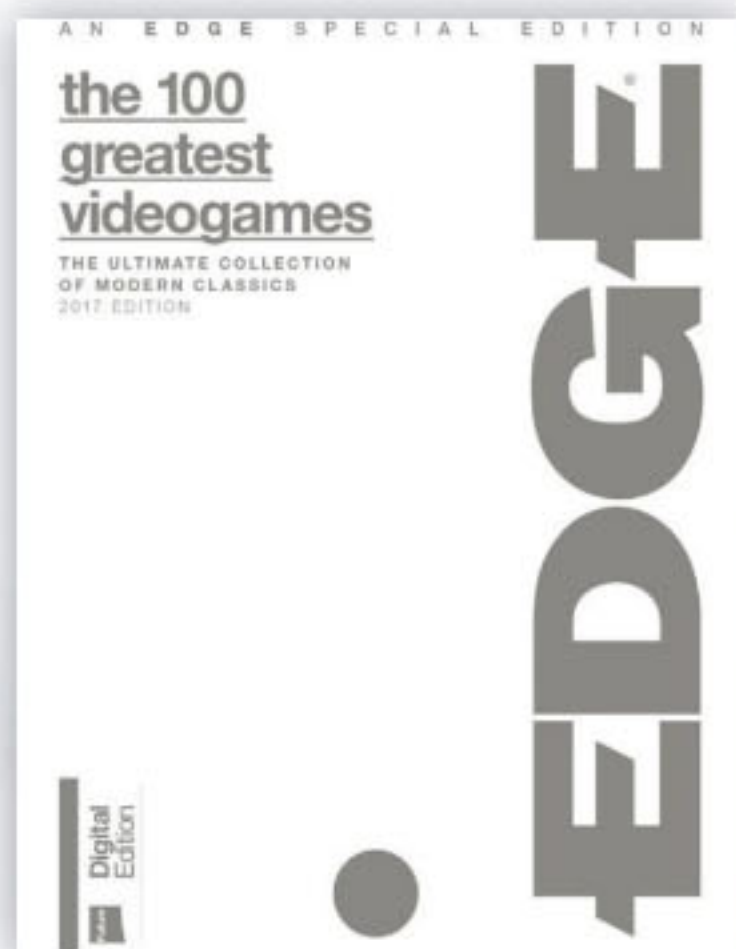


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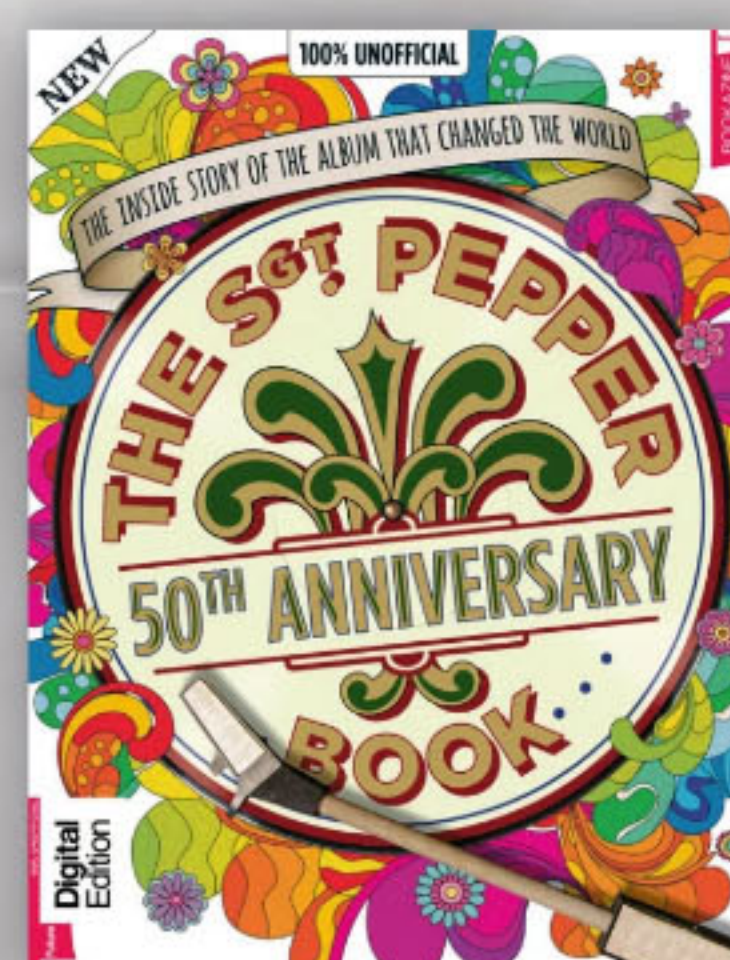
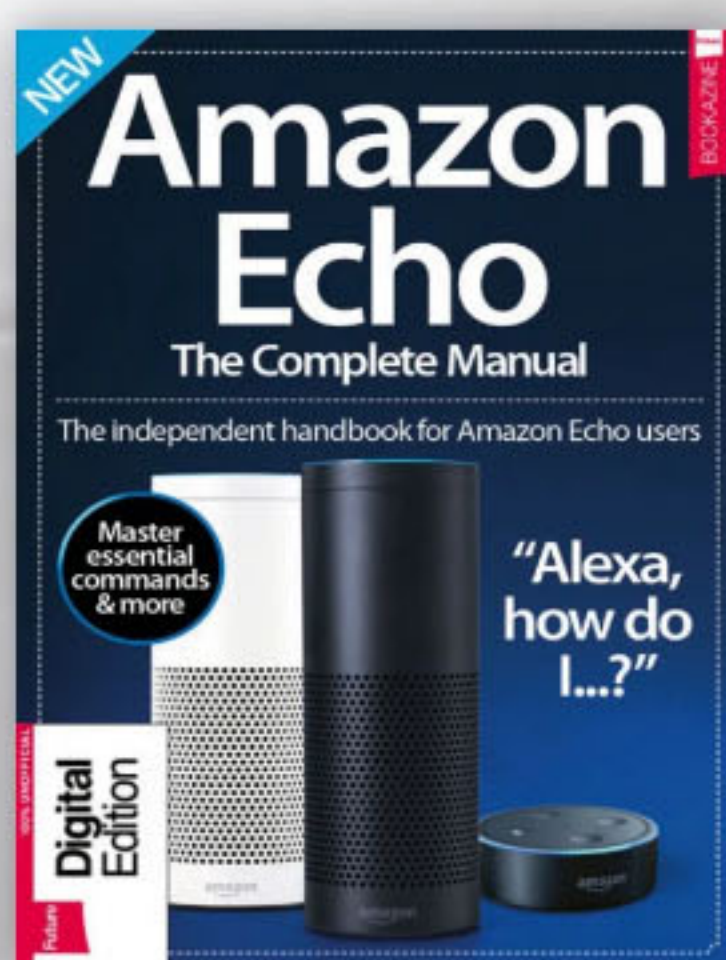
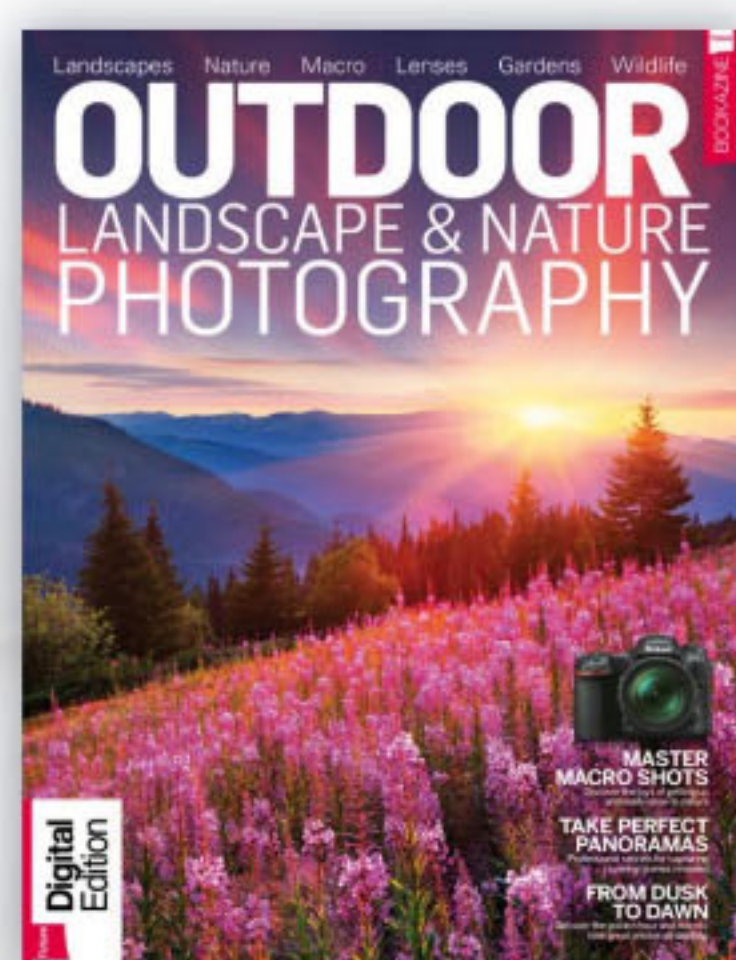


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